192

Earthquake celebrations, Easter festivities. Page 10.

THE SAN FRANCISCO
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APRIL 16 THROUGH APRIL 23, 1976. VOL. 10, NO. 28.

WELCOME TO NEW YORK!

The city strike and 10 other reasons San Francisco may end up like Manhattan. Page 6.

How to buy a house for $1500 down. Honest!

Page 9.

Morning 'drive time' radio

A program directory from 6 to noon. Plus a look at KPOO, "Poor People's Radio." Page 11.

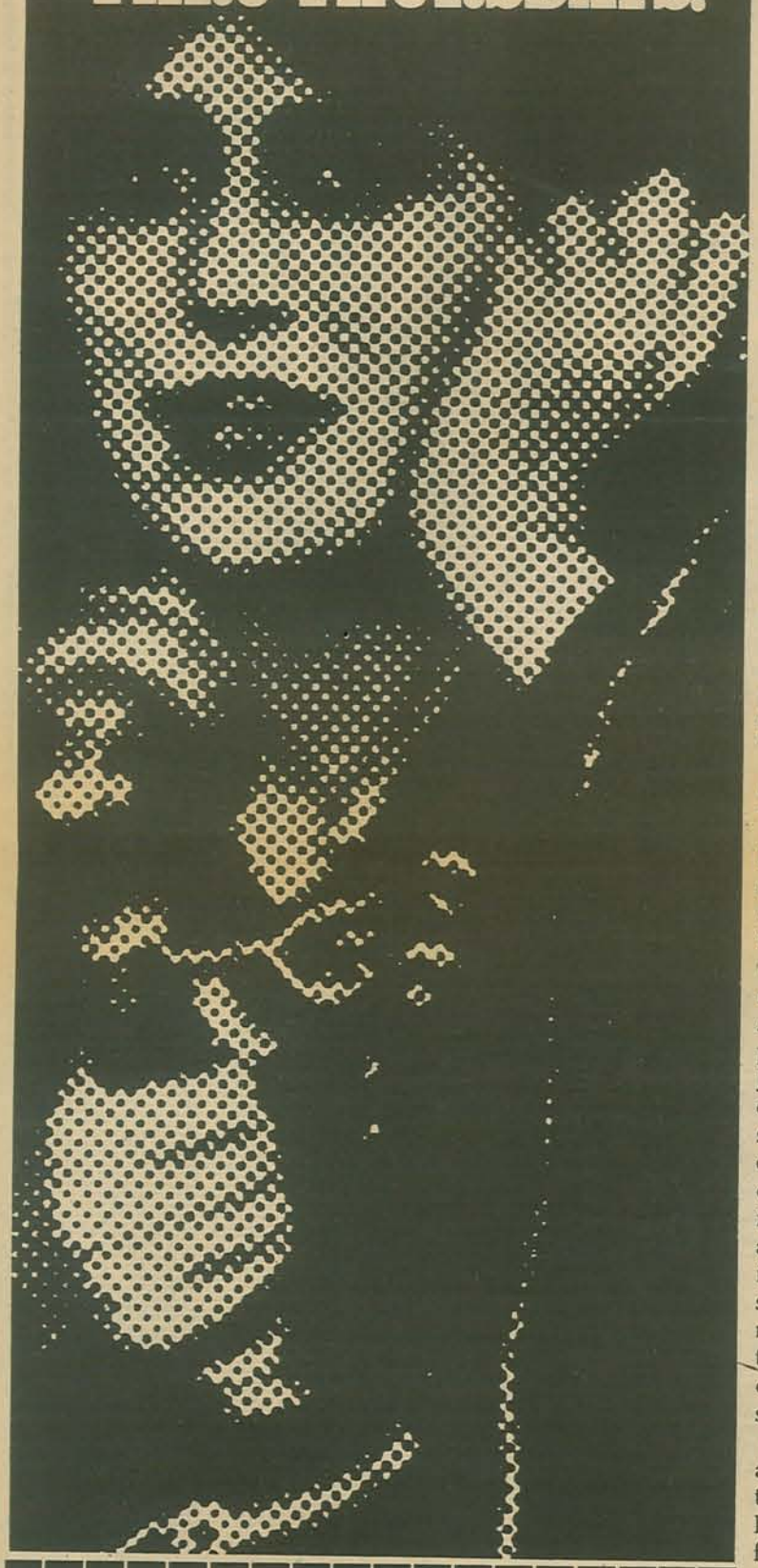
'All Screwed Up' and nowhere to go

Lina Wertmuller's speedy soap opera. Page 17.

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LETTERS

WAR ON WORKING PEOPLE

As a lifelong registered Democrat and pro-labor voter, I've never before opposed any strike. But I am 100% against the current craft workers strike.

This strike is nothing more than a declaration of war by a handful of already overpaid craft workers against all the working people of modest means who live and pay rent in this city. When the tax rate goes up to pay inflated city salaries, the property owners merely pass their tax increases on to renters in the form of a rent hike.

I'm an ordinary working person earning about one-third what the craft workers are already earning, and I don't feel like paying for inflated craft worker salaries with still another rent increase which I cannot afford.

The majority of city workers are undoubtedly underpaid, but the craft workers are overpaid. This attempt by a privileged few to rip off the earnings of their fellow working people does not deserve to be dignified with the term "strike," and even if I have to walk to work for another two months, I hope the city does not give in to this extortion.

Dennis Kruszynski
San Francisco

ON THE MARIE-VICTOIRE 'VICTORY'

Reporter Burton Wolfe seems delighted with the Court of Appeals decision ["Marie-Victoire Upheld on hookers," *Guardian* 4/2/76]. Though it may in San Francisco help some defendants charged with prostitution who come before Judge Marie-Victoire, it is generally a disaster for most persons charged with any other offense. No wonder San Francisco District Attorney Freitas is not appealing the decision and says "he is delighted with it and hopes it sticks." In fact, since Judge Marie-Victoire is not being assigned any prostitution cases, the Appeals decision will be harmful to persons charged with prostitution.

It was a pyrrhic victory — a minor battle was won but the war was lost, a catastrophe. Defense attorneys will henceforth be required, at considerable time and cost, to prove to a judge in a hearing that one of his working associates is prejudiced. The difficulties in getting one judge to so label a fellow judge is exactly why the State Bar and State Legislature enacted 170.6 of the Code.

Even though the District Attorney's office may have abused the peremptory challenge procedure, the Appellate decision will have its primary and injurious impact on the defendants.

David M. Weitzman
Attorney at Law
Berkeley

Burton Wolfe replies:

The fact that a peremptory challenge has existed is Exhibit A in the case to prove that California's judicial system is loaded with judges who are so prejudiced, so biased in given fields, that they are unable to rule impartially in keeping with their mandate to do so (see Canon 3 of the Code of Judicial Conduct). Instead of lawyers doing what they should have been doing all these years, getting together to demand that the State Commission on Judicial Qualifications remove these prejudiced judges from the bench, they have been taking the easy way out via the peremptory challenge.

The peremptory has enabled these lazy, irresponsible lawyers to use one automatically granted disqualification of a prejudiced judge, leaving him on the bench for the next lawyer in line. In some cases the result has been a replacement judge less prejudiced than the one removed. In other cases the result has been the opposite the lawyer and his client wind up with a judge more prejudiced than the one disqualified.

In my story about the Court of Appeal's opinion declaring this whole rotten system to be unconstitutional, the names of the three judges who rendered it unfortunately were deleted. Justice Winslow Christian wrote the landmark opinion. Presiding Justice Thomas W. Caldecott and associate Justice Joseph A. Rattigan joined him.

People's politics

Father Daniel Berrigan, the widely known poet, playwright and anti-war activist of **Catonsville Nine** fame, will deliver a talk on "The Violent Bicentennial and the Non-Violent Millenium" on April 17 at 8 pm, Newman Hall, 2700 Dwight Way, Berkeley. Call Don Baxter, 848-7812 The **United Farm Workers** will present a showing of the film "Fighting for our Lives," a color documentary about the farmworkers' **"bloody summer" of 1973**, on April 18, 7:30 pm, at La Pena, 3105 Shattuck Ave., Berkeley. Also featured: songs of the farmworkers' struggle by Peter Baird and **"Songs by Two Brothers"** — Gary Lapow and Dan Goldensohn. Admission, which will benefit the farmworkers' ballot initiative, is $2 in advance, $2.50 at the door. Call 444-6008. . . .

San Franciscans for District Elections have completed a series of 16 neighborhood hearings on drawing lines for the fall campaign to pass district elections of supervisors. Final plans are now being prepared by the drafting committee and will be presented at a general meeting on April 24, from noon-4 pm at the Buchanan Street YWCA, 1830 Sutter St., SF. More information, call Marilyn Smulyan at 861-6149 or 621-9553. . . . **The Radical Psychiatry Collective** is now hosting a free "community drop-in center for problem solving" on Mondays between 5:30 pm and 7:30 pm at Intersection, 756 Union St., SF. . . .

The **San Quentin Six** Defense Committee announces a **"benefit barbeque dinner or take-out"** on April 24, from 1 pm-7 pm at Laws of London, 305 Divisadero, SF. Chicken, ribs or links with cole slaw or potato salad will go for $3 per dinner. Contact the defense commitee at 626-0690. . . .

Is a **cable TV rate hike** ahead for Berkeley residents? Bay Cablevision, Inc., hopes so: the current monthly rate is $3.95 and Bay Cable wants the rate jacked up to $8.95 by 1978. The rate hike proposal will be considereed by the Berkeley City Council, 7:30 pm, April 20, at a public hearing, and anyone who wants to air his or her proposal will be considered by the Berkeley City Council, 7:30 pm, April 20, at a public hearing, and anyone who wants to air his or her views on the subject is welcome to put in an appearance. Several groups are organizing resistance to the rate hike. If you would like to help, call Joan McKenna (Berkeley Cable TV Committee), 548-4000, or Ira Kurzban (Cable TV Committee), 843-1563). . . .

Save the Tilden merry-go-round! The East Bay Regional Park District Board of Directors is considering selling the 64-year-old carousel to a private buyer and allowing it to be removed from Tilden Park, high in the Berkeley-Oakland hills. In the works: a letter-writing campaign and plans for a big turn-out at the April 20 Board of Directors' meeting. If you want to help out, call the Committee to Save the Tilden Merry-go-round, 527-0921 or 843-2869. . . .

—Jerry Roberts/Bill Wallace

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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THIS ISSUE: VOL. 10, NO. 28, APRIL 16 THROUGH APRIL 23, 1976.

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The bitter bottom line on the strike

The chickens are coming home to roost

The city strike is the logical and inevitable result of the policy of imposing Manhattanization upon San Francisco.

As Jerry Roberts demonstrates (see page 6), pulling from *Guardian* material dating back to 1967, San Francisco is falling apart physically and financially from an ever-increasing tide of commuters, tourists, highrise buildings and the other cataclysmic appurtenances of New York. He shows how San Francisco can no longer support the costs of Manhattanization on a dwindling residential population, a dilapidated and deteriorating physical plant and a tax base and housing/working climate that forces the middle class, small and medium businesses and many union workers out of the city.

The supervisors have made a good point, but get the Muni back.

If the $6 million extra surcharge on the crafts is so stupendous at City Hall (and we tend to think it is), Roberts asks in effect, then what about the hundreds of millions in costs imposed by the pellmell costs of Manhattanization — policies the grand alliance has been pushing these past two decades? We're glad the supervisors have drawn the line, but we can't loudly applaud the fact they've started with the crafts workers (and not some of the really expensive Manhattanization projects like airport expansion and Yerba Buena). And we can't bring ourselves to believe that, once the line is drawn with the crafts at City Hall, the supervisors will extend it to the banks financing nonprofit corporation boondoggles or to the big Chamber of Commerce corporations who've successfully insulated themselves from the major tax and financial consequences of the Manhattanization policies they've been so assiduously promoting.

It's one thing to make scapegoats of city workers, and it's even easier to go after the $17,300-a-year streetsweeper and his crafts brethren, but it's quite another thing to go after the big schemes promoted by the Big Boys that really jack up the costs.

The irony is that the strike is the first major convulsion of this destructive policy, and it's widely ventilating many of the inner contradictions of Manhattanization for San Francisco.

It's also bringing lots of chickens home to roost for the labor bosses, City Hall, the supervisors and Mayor Moscone.

Take the strike leaders, for example. For years they have neglected their natural allies and groups, such as neighborhoods and many public interest causes, not to mention their own rank and file, and have instead forged working alliances with the Chamber of Commerce and City Hall on Manhattanization issues. Thus, Stan Jensen of the Machinists voted with fellow Redevelopment Agency member Walter Kaplan of the Emporium to go with the big projects and kick poor blacks out of the Western Addition, retired unionists out of Yerba Buena and the artists out of the Goodman Building. Joe Mazzola of the Plumbers voted with downtown's Bill Coblentz on the Airports Commission for airport expansion. Joe O'Sullivan of the Carpenters and Jack Crowley of the SF Labor Council joined Bill Dauer of the Chamber of Commerce last spring in organizing a big rally for Yerba Buena. (Note: there were only 337 permanent jobs at stake here for a cool $500 million or so investment of public funds.) Crowley, neatly enough, is a big name on the list of industrialists and utilities spokesmen who are working to defeat Proposition 15, the nuclear power initiative.

These labor bureaucrats, ignoring the short- and long-term costs of Manhattanization and the budget crises soon to come, didn't realize that they and their men would be the first and heaviest casualties of the inevitable crunch. More: their "unnatural" allies downtown and at City Hall have deserted them, and they were having trouble rounding up enough rank-and-file union members and allies to carry off the strike successfully.

The irony for the supervisors is that, in the context of this Manhattanization argument, they look pretty silly holding the line only on certain segments of the crafts. And the big Manhattanization boosters are losing a lot of money during the strike. And Mayor Moscone, the man who won election with a stop-Manhattanization platform and then immediately began dismantling it plank by plank, once in office, the candidate who promised to fire Joe Mazzola, Stan Jensen, George Evankovich and all other city commissioners, now finds himself squarely in the middle of the crosscurrents of the stream.

He caved in on airport expansion because he didn't want to take on the supervisors and he refused to fight two Yerba Buena projects because he didn't want to fight Alioto's redevelopment agency. He caved in on firing commissioners (other than Harvey Milk, of course, for reasons best known to Phil Burton) for fear of fighting Mazzola and Coblentz. Now, Moscone has exiled himself in his City Hall office, as if he's afraid of fighting either supervisors or labor in the interests of end ing strike. He's portraying himself as a dangerously weak mayor, still unable and unwilling to make the transition from agile legislator to a tough administrator who's in charge at City Hall.

Again, we're glad the supervisors blew the whistle on the gravy train for the crafts at City Hall. But it's now time for the supervisors to submit the issues to a third party mediator, and it's time for Moscone to take off the gloves and see that the mediation process gets started as quickly as possible. Sup. Kopp's statement just doesn't wash — "we're not impressed with a mediator here. We're talking about tax dollars and when you say mediation all you're talking about is more money."

The issue, as Kopp and his fellow supervisors know, isn't money, it's principle and political hay-making. There's only $6 million or so separating the city and the strikers and if Kopp and company were so concerned about money, they wouldn't have voted 15% pay raises for Stationary Engineers and 11% for Teamsters, both former crafts workers.

If Kopp and company were so concerned about money, they wouldn't have voted for airport expansion and they would vote to do a feasibility study to buy PG&E.

The supervisors have a great deal of discretion on how they implement Proposition B. The plain fact is that they're holding the line to try to curb the power of the union bosses, which is to the good in this instance. But they've made their point and it's now time to get the Muni running and to start fighting the costs of Manhattanization on even more important fronts.

—Bruce B. Brugmann

A tale of two covers





The issue of *Rolling Stone* magazine that's been on the newsstands for the past two weeks has a picture of superstar British rocker Peter Frampton on the cover. Depending on which copy you may have seen, Frampton is either pictured in profile, with windswept hair, in a torn yellow T-shirt, or else posed full-face, bare-chested, in a photographer's studio.

Here's what happened. *Rolling Stone* originally commissioned New York fashion photographer Francesco Scavullo to take the cover photo, and Scavullo came up with the full-face shot. When the prints arrived at the magazine's San Francisco editorial offices, the editors and designers decided the glamorous portrait of the heavily made-up Frampton didn't adequately convey the guitarist's personality.

So they sent freelance photographer Bud Lee to Florida to capture Frampton in a more relaxed mood on the beach. The resulting profile shot was put on the cover, and the Scavullo photo was relegated to the inside of the magazine, at the beginning of Cameron Crowe's feature story about Frampton. On Tuesday night, March 23, the magazine's pages were shipped to the printer in St. Louis.

Late the next evening, as the presses were rolling, editor Jann Wenner had a brainstorm: the bare-chested Scavullo photo would look better on the cover after all! Word was flashed to St. Louis to stop the press, which was by this time about one-third of the way into the magazine's press run of 700,000. The photos were switched, and one paragraph of Crowe's story, which told of the Scavullo photo session and the decision not to use the picture on the cover, had to be hastily rewritten. The copies that had already been printed with the profile on the cover went mostly to newsstands on the West Coast. The Scavullo covers went to the rest of the country and to most subscribers.

Nobody at *Rolling Stone* would say just how much this last-minute change of heart cost, but estimates ranged as high as $30,000.

—Michael E. Miller

As the 'World Press' turns

Three of the original panelists on KQED's nationally syndicated "World Press" program have resigned following more than a year's conflict with the show's executive editor and producer, Andrew Stern.

"World Press," broadcast on KQED at 8 pm on Thursdays, is one of two nationally syndicated KQED programs. The show's panelists analyze the response to major news events of newspapers in other nations. The three men who resigned had been with the program since its inception in 1960 — moderator Roger Boas, and UC Berkeley professors Chalmers Johnson and Leslie Lipson, who reported on the Asian and British press respectively.

Lipson told the *Guardian* the final split came March 30 after Stern was "personally insulting" to Boas during the preshow conference phone call. Following the call, Boas, Johnson and Lipson presented executive producer Zev Putterman with an ultimatum: Stern had to go or they would quit. Putterman accepted their resignations April 1.

The resignations capped 15 months of power struggles over control of the "World Press" program. The three veterans had enjoyed a free hand in selection and commentary on the news until Stern came on board in 1974 as producer and executive editor.

"This producer has tried to foist his ideas on the program, and we think it has deteriorated in quality," said Lipson, who also complained about the competence of some of the newer "World Press" panelists.

Lipson charged that Stern had made the show "superficial," by featuring "quick, staccato reports" in imitation of commercial news programs. "They say the station managers like the new format," Lipson added. "I say the viewers I have talked to don't. They're trying to ape commercial television. We shouldn't do that."

Stern told the *Guardian*, "The problem was trying to get these people to communicate in simpler terms." He also said that Boas was not sufficiently informed about world events and that he "saw things in terms of who won and lost" — as a contest between the US, China, and the USSR.

"The show just wasn't fun for them to do any more," explained assistant producer Donna Wolfe.

Other sources within the program pointed out, however, that Stern had brought more Third World emphasis to the program, and less focus on the European-centered, Cold War approach of the original panelists.

"It was becoming less of an old boy's club rap and more of an independent public affairs program," said one source connected with the show. "The show has changed because the world has changed."

—Katy Butler

New York West is here

New West magazine, brainchild of Clay Felker, the editor of the highly successful *New York* magazine, hit Bay Area newsstands April 12 with its premier edition.

The issue, which has the same slick format as the magazine's twin sister in New York, features articles on Southern California theater and dining, plus pieces on "The 76 people shaping California's future" and "The first 100 days of President Jerry Brown."

According to Senior Editor Jon Carroll, the magazine claims 100,000 subscribers under its belt, the result of a sophisticated mail campaign. Carroll was formerly the West Coast editor for the *Village Voice*, another recent Felker acquisition in his burgeoning media empire. By June, the magazine expects to have 175,000 subscribers,

continued next page

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including 50,000 in Northern California.

The first issue, for all its attempt to seem intimate with California, betrays an "isn't California quaint" New York-oriented attitude, and yet lacks the bite of *New York*.

One article is "an acknowledged mistake," according to Carroll. That's "The 76 People Shaping California's Future,' by former *Time* correspondent Robert Blair Kaiser.

Among the magic 76 influentials: retired retailer Cyril Magnin, greengrocer Joe Carcione, and show-business Reverend Cecil Williams. (Williams's parishioners, we're told, include "high-heeled homosexuals from the Castro gulch.")

Carroll says, of the *New York* overtones, "We were putting out a really rush first issue, and when you're doing things in a hurry, you fall back on formula." According to the new magazine's promotional material, 75% of *New West* will be original material with the remainder being articles published simultaneously in *New York*, such as Dan Dorfman's views on the stock market and Richard Reeves's thoughts on the national political scene. Felker will edit the magazine for two months, after which he will turn it over to Carroll and fellow editors Frank Lalli and Lawrence Dietz.

Meanwhile, Jerry Kobrin, an advertising and public relations man for Lion Country Safari in Orange County, told the *Guardian* he is still planning to go ahead with a rival magazine also named *New West*. Kobrin maintains his magazine was conceived late last summer and that Felker is infringing on his trade mark. He has filed suit in Orange County Superior Court against Felker for using the name *New West* and says he plans to publish the first issue of his rival magazine in May.

—Katy Butler

Quiet struggle at Soledad

Prisoners have been unionizing rapidly in the California state prison system and perhaps nowhere as rapidly as Soledad Prison: according to Prisoners' Union Local No. 9 in SF, around 1,000 of Soledad's 2,300 prisoners have become members since organizing began in 1971, most of them in the last six months.

According to Soledad prisoners interviewed recently by the *Guardian*, inmates are joining the union because it can't be disbanded at the whim of prison administrators. The significance of this kind of independence is illustrated by the following incident cited by prisoners:

On March 11, prisoners' grievance committee members — called inmate catalysts — met with Jerry Enomoto, Director of the California Department of Corrections, to discuss the prison's grievance machinery and present a list of grievances and requests. According to inmate catalysts present at the meeting, Enomoto listened quietly to what they had to say, then suggested they present their complaints to the Soledad staff, assuring them there would be no reprisals and no problems with their requests.

The prisoners did just that at a meeting with Deputy Superintendent Richard Pulley the next day. Their requests seemed modest and reasonable, such things as multilingual medical aides at the prison hospital, inter-cell visiting privileges and regularly scheduled meetings between prisoner representatives and members of the press and public interest organizations.

Nevertheless, Pulley not only rejected their requests out of hand, but he also disbanded the inmate catalysts.

The prisoners were outraged at this treatment. One member of the inmate catalyst committee told me, "We had no idea we were going to get this kind of reception. Pulley wouldn't even speak to any of the points we tried to make. All he did was tell us that he was in charge at the prison and he would make the decisions, not us." (Prisoners contacted by the *Guardian* declined to be named for fear of official retaliation.)

The catalyst committee wrote to Enomoto March 15 to tell him what had happened. Almost immediately Soledad administrators backtracked on the catalysts and began trying to smooth things over with the prisoners. In memoranda to inmate catalysts, prison officials said the mass firing had been an unfortunate "misunderstanding" and the inmate catalysts were all rehired to serve as inmate representatives as before.

Pulley could not be reached for his version of the dispute, but other prison officials say the entire incident was a mistake. The firing of the catalysts occured when "someone misinterpreted Acting Superintendent George Sumner's wishes," according to Soledad staff J. Margulies. Sumner is Pulley's boss, and the man who ordered the catalysts fired.

"This whole affairs makes it perfectly clear that what inmates need is an advocate outside the prison system — something or someone that administrators can't reach," one inmate catalyst told me, shaking his head sadly.

—Bill Wallace

Journalism review sold

(MORE) magazine, a New York-based monthly which muckrakes the nation's news media industry, has been sold by its founders.

The magazine, which sponsored a major media conference in SF in February 1975 attended by more than 1,200 people, has been plagued by debts and other financial difficulties since its founding in 1971. "It was woefully undercapitalized since day one," said Richard Pollack, who founded the magazine with J. Anthony Lukas and William Woodward III.

It has a circulation of approximately 18,000, Pollack told me, and charges $1,000 a page for advertising. Most of its advertising support — about $3,000 an issue — comes from "public service" commentaries on the media from companies like Mobil Oil Corporation.

(MORE) — named after the word journalists place at the end of each page of their stories — publishes a mix of media gossip and serious articles analyzing who owns the media and how that ownership affects the news.

(MORE) constantly struggled to stay ahead of its creditors. Pollack says more than $100,000 has been invested piecemeal in the magazine.

(MORE) is settling with old creditors, including freelance writers, at 26¢ on the dollar as a prelude to the transfer of ownership. An investors' group led by Michael Kramer, formerly of *New York* magazine's "City Politic" section, will be pumping an undisclosed amount of new capital into the review.

Kramer plans to hire more editorial and business staffers, move to bigger offices and hire the magazine's first secretary.

Pollack, who presently edits the magazine, says he'll probably be leaving within a year for personal reasons unrelated to the change in ownership. He says he plans to continue as a contributing editor and will not leave the new owners "in the lurch" until a new editor is found.

—Katy Butler

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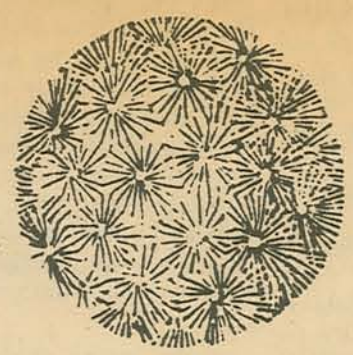
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Did the L.A. police conspire to kill George Jackson?

Ex-L.A. police undercover agent testifies at San Quentin Six trial

Former Los Angeles police undercover agent Louis Tackwood blew the lid off the San Quentin Six trial this week by testifying to a massive cover-up of criminal activities by law enforcement agencies. Called to the witness stand as a defense witness for Black Panther Johnny Larry Spain, Tackwood testified for four days about the involvement of the Los Angeles Police Department, the FBI and the California Bureau of Investigation and Identification in attempts to assassinate black leaders, stage phony prison breaks in which all participants would be killed, as well as assignments to infiltrate and destroy black militant groups.

The San Quentin Six defense claims that law enforcement agents set George Jackson up to be murdered and triggered the Aug. 21, 1971, incident in the prison's Adjustment Center in which three guards and two prisoners were killed by an abortive attempt on Jackson's life. Jackson also was killed later that day, shot down in an adjoining yard.

"What was your last completed assignment in Northern California?" Spain's lawyer Charles Garry asked Tackwood April 8.

"The assassination of George Jackson," Tackwood replied. Spectators in the courtroom gasped. Tackwood named several men as his coconspirators: Los Angeles Police Chief Ed Davis, California Attorney General Evelle Younger, LAPD Sergeants Dan Mahoney, Bob Sherrett, Don Beasley, Ray Callahan and Gary Rudy, and Bob Barrons of CII. The black former agent, who spoke so rapidly at times his words were almost unintelligible, gave dates and places of meetings, names of law enforcement agents present and other details of his work.

Jackson was only one of several intended murder victims, Tackwood said: in June 1970, he attended a meeting with Callahan and Larry Brown of the LAPD's Special Investigation and Intelligence unit. "They told me how I did a good job in intelligence and they needed my help. They said the job would pay well but it entailed murder. I said, 'So what? How much does it pay?' About nine names were mentioned, including George Jackson, Huey Newton, Eldridge Cleaver, Bobby Seale and Elmer 'Geronimo' Pratt."

From that time until October 1971 when he left the LAPD, Tackwood said he worked on the infiltration and destruction of the Black Panther Party. One assignment "required me to locate certain individuals in the north and prevent them from testifying in the Angela Davis case. One individual I was to kill when I located him."

Under questioning by Garry, Tackwood said George Jackson was to be duped into believing a group of people would break him out of prison. Marin County Superior Court Judge Henry Broderick, who appeared somewhat shaken by Tackwood's testimony, cautioned the jury, "Persons of his background tend to talk about things they don't actually know."

But Tackwood rattled off step after step of his participation in the conspiracy to kill Jackson. In Santa Cruz, he said, "I got in with the people I was supposed to get in with. I tapped their phones, ransacked and burglarized their apartments, got letters in and out of prison." Around Aug. 1, 1971, Tackwood testified, he and LAPD Sgts. Sherrett and Mahoney drove from Santa Cruz to San Quentin. In the prison parking lot, Tackwood said he saw Sherrett remove a paper bag from beneath the spare tire in the truck of their car. "He took out what appeared to me to be a .38 snub-nose. He checked it out and put the gun back in the bag." All three walked up the ramp and through the prison guard where Sherrett passed the brown paper bag with the gun to a guard. Tackwood described the guard as white, 5'8", with a long scar across his face.

'They said the job would pay well but it entailed murder.'

The gun, Tackwood testified, had been rendered inoperable. A week later, he found out why. Mahoney, he said, told him Aug. 23 had been set as the day Jackson would be killed and added, "It would be easier for public opinion if he was found with a gun when killed."

On Tackwood's second day on the stand Judge Broderick told him, "You may well have incriminated yourself. You indicated your part in a plot to kill George Jackson." Broderick then appointed Oakland lawyer Martin Nakahara to represent Tackwood.

Ironically, prosecutor Jerry Herman, in his cross examination of Tackwood, provided the defense lawyers with the official confirmation of Tackwood's veracity they needed. Throughout his testimony, Tackwood referred to no documents, nor did he cite others beside police officers who knew what he was doing. Herman, who April 9 attacked Tackwood as "an unmitigated liar," on April 13 became the first government official to reveal that Tackwood, in his capacity as police informant, had been operating with Sgts. Sherrett and Mahoney in the Santa Cruz mountains late in 1970. (According to former *Chronicle* reporter Paul Avery, both officers have denied under oath having any contact with Tackwood after 1961.) Herman also revealed that Bob Barrons of CII had used Tackwood in San Francisco in early 1971 to sabotage the Angela Davis defense, as Tackwood claimed he had done.

Thus, Herman supported major elements of Tackwood's testimony about his activities in Northern California in 1970 and 1971. But Tackwood's version of events differs from Herman's. Herman said Tackwood's 1970 assignment was to locate five Panther fugitives from Los Angeles. According to Herman, Tackwood gave the two police sergeants erroneous information, so the three drove through the Santa Cruz mountains, couldn't locate the hideout they were seeking and returned to Los Angeles.

But Tackwood says his assignment then was to infiltrate the Panthers and further the conspiracy to kill George Jackson. A report, dated Oct. 12, 1970, which Tackwood said he prepared and submitted to law enforcement agencies, confirms his version rather than Herman's. This report, introduced for identification by the defense in the San Quentin Six trial, details information gathered by agent C-14, Tackwood's code name, on people involved with the Soledad Brothers Defense, Black Panther Party members, illicit communications going in and out of prison, and a plan to free George Jackson.

Tackwood's dramatic testimony may have far-ranging implications for the rest of the trial. Marin County Public Defender Frank Cox, who represents San Quentin Six defendant David Johnson, has tried unsuccessfully for more than a year to get law enforcement officials to turn over evidence related to a possible police conspiracy to kill Jackson. In March 1975, Cox subpoenaed all records of the LAPD, the FBI and the CII concerning Tackwood. But, at the time, he ran into a stone wall: The LAPD said their only reference to Tackwood concerned a truck hijacking case in 1967. CII said they had nothing. The FBI said its files were privileged information to which Cox could not have access. In a series of hearings in the fall of 1975, Cox tried to convince trial judge Broderick to force the agencies to turn their records over to him. The judge would not, calling Cox's conspiracy theories far-fetched and upholding the law enforcement agencies.

Now defense lawyers hope Tackwood's testimony, buttressed by Herman's confirmation of his employment, will convince Broderick to order the agencies to search anew for records bearing on Tackwood's allegations. (That is, if all records have not been shredded long ago.) Cox, walking out of court April 13, said, "It's a ridiculous cover-up. Maybe if the judge will allow us, the jury will hear about it."

Tackwood, now 33, first turned the tables on his former employers in November 1971. He approached a writer for the *Los Angeles Free Press*, offering to tell about police conspiracies and frame-ups of political activists. That same month, his testimony in the trial of 13 Panthers accused of conspiracy to murder and assault police officers was instrumental in achieving acquittals or hung juries for all the accused. Tackwood exposed Melvin "Cotton" Smith, a member of the Panther hierarchy, as a police informant. Smith, who had been the prosecution's chief witness, was discredited. With Donald Freed and the LA-based Citizens Research and Investigation Committee, Tackwood produced a book, *The Glass House Tapes*, published in 1973, about his experiences with the Los Angeles Police Department.

Tackwood's last job: 'to kill George Jackson.'



PHOTO BY ROBERT CARL COHEN

One of the most sinister elements of Tackwood's testimony in court has been his description of the fierce rivalry he saw between different law enforcement groups, a rivalry whose full consequences remain unknown. According to Tackwood, George Jackson was shot Aug. 21, 1971, because CII jumped the gun on the Criminal Conspiracy Section of the LAPD, which intended to kill Jackson Aug. 23 as he went to court to stand trial.

The day after Jackson's death Tackwood testified he was summoned to the glass house, LAPD headquarters. "The whole place was in an uproar," he testified. Lt. Robert Keel, then in charge of the Criminal Conspiracy Section, was talking with Sherrett. Tackwood said he heard the following statements made. Sherrett: "CII fucked up and put the wrong gun in. The dumb shits put a 9 mm in there instead of a .38." Keel: "We got to go back in there and get the .38 and our man out." Callahan: "How in the fuck could such a mistake be made? . . . Well, what the fuck, the nigger is dead."

After his testimony April 8, I asked Tackwood whether the San Quentin Six were involved in the deaths which took place Aug. 21, 1971. "No," he answered.

"Was Stephen Bingham involved?"

"No, he wasn't either."

Cross examination of Tackwood continues Thursday, April 15.

—Eve Pell

P. S. Oddly enough, the *San Francisco Chronicle* has failed to cover Tackwood's testimony except for a short story April 9. Last year, the *Chron* spent large sums of money on salaries for reporters Paul Avery, Jim Brewer and Rick Caroll, and weeks of living expenses for Tackwood, who worked with the reporters, for a much-touted series of stories about a nationwide plot by black guerrillas to free revolutionary prisoners throughout the country. However, after a June 23, 1975, front-page story and two others later that week about the Black Panthers' alleged plans to rescue George Jackson, the series stopped.

Memo of the Week

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MEMORANDUM

TO: All Staff

FROM: Kenneth Lamme,
Income Maintenance Chief

DATE: March 24, 1976

SUBJECT: RESPONSIBILITY TO CLIENTS

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Quote of the Week: "I feel like I'm running against the Ice Age." — Tom Hayden, Democratic candidate for the US Senate, replying to a question about his ability to politically excite college students with his campaign, in an interview with the *Guardian*, 4/2/76.

New York and San Francisco - 10 reasons

If SF defaults, it won't just be due to $17,000 streetsweepers and $87 a month welfare recipients

By Jerry Roberts

Tuesday, April 13. Day 14 of the city workers' strike. Long lines of cars inch northward on South Van Ness Avenue. I sit in traffic, fuming. Finally, I give up and park in a bus zone, slamming the car door behind me. On Market Street I hold my breath so as not to inhale the lead in the air.

In Civic Center Plaza, paper lies shredded and wet in the overflow from the fountain, garbage piles out of refuse cans and litter peppers the grass where people used to sit and eat their lunches. At City Hall, pickets scowl as I pass them and enter the building, feeling guilty.

Welcome to New York.

"What started this was New York — that scared people," Sup. Quentin Kopp told a *New York Times* reporter questioning him about the strike last week. With San Francisco facing its own budget crunch, Kopp and the other supervisors are using the specter of New York's monumental economic problems as ammunition to attack the most visible symbol of high city costs here — well-paid city crafts workers. The 1,900 city crafts workers are now striking because the supervisors want to roll back their contracts, effectively cutting their wages by $1,000 to $4,000 apiece annually.

Make no mistake about it, San Francisco's budget problems are real. Figures released by Controller John Farrell in January show that the city faces a budget deficit that could be as high as $70 million this year. Mayor George Moscone, having studied the city's financial situation for four months, is recommending to the supervisors a budget that includes $7 million worth of cuts from last year, a freeze in funding for most city departments and the elimination of 1,000 jobs from the city payroll. Even at that, residential property taxpayers and renters, who got socked with huge increases last year, face another tax hike of 75¢ per $100 this summer, Moscone told the supervisors' Finance Committee on March 17.

But SF's budget problems are nowhere near as serious as New York's. This year, New York's budget deficit is well over $1 billion. About 40,000 city employees have been cut from the payroll since New York nearly defaulted last December. A new three-year budget plan released by New York mayor Abe Beame at the end of March calls for 50,000 more layoffs. All city services — including police, fire, sanitation, hospitals and schools — have been cut back drastically.

Nevertheless, Moscone and Kopp and the other supervisors are crying "New York" to justify immediate cuts in services and wages, while all but ignoring other ways of keeping costs down and raising revenues.

Like holding the line on new bonds for Manhattanization projects such as a new sports arena or convention center, airport expansion and nonprofit parking garages. Like making downtown banks, insurance companies and hotels pay their fair share of property taxes. Like cutting the costs of city service by discouraging highrise, high-intensity growth. Like avoiding the financial trickery that got New York in trouble.

In attacking essential services and good wages for city workers, Moscone and Kopp are attacking symptoms of the city's economic crisis rather than its causes. While some cuts clearly are needed, there's a lot more pushing San Francisco towards becoming another New York than some well-paid streetsweepers and people on welfare.

Here are ten other crucial reasons why San Francisco may be headed for bankruptcy:

1) Budgetary gimcrackery— Although San Francisco has traditionally followed conservative financial programs, the lessons of New York are instructive.

Year after year, beginning in 1965, New York's elected officials used every manner of accounting hocus-pocus to cover up two simple facts: New York was operating at a substantial loss and the loss was growing larger every year. Mayors Robert Wagner, John Lindsay and Abe Beame (who eventually inherited the mess he had made of New York's bookkeeping when he was comptroller under Wagner and Lindsay) borrowed hundreds of millions of dollars in short-term loans to fund inflating operating expenses while concealing the city's debt with a series of fiscal gimmicks and tricks.

Among other things, New York City officials always listed property taxes from abandoned buildings as revenue owed to the city, they shuffled many "operating" budget items like salaries for Manpower Training to "capital expenditures" where they could borrow against them, and they "brought up" revenues from the first quarter of the next fiscal year to pay expenses for the last quarter of the current year.

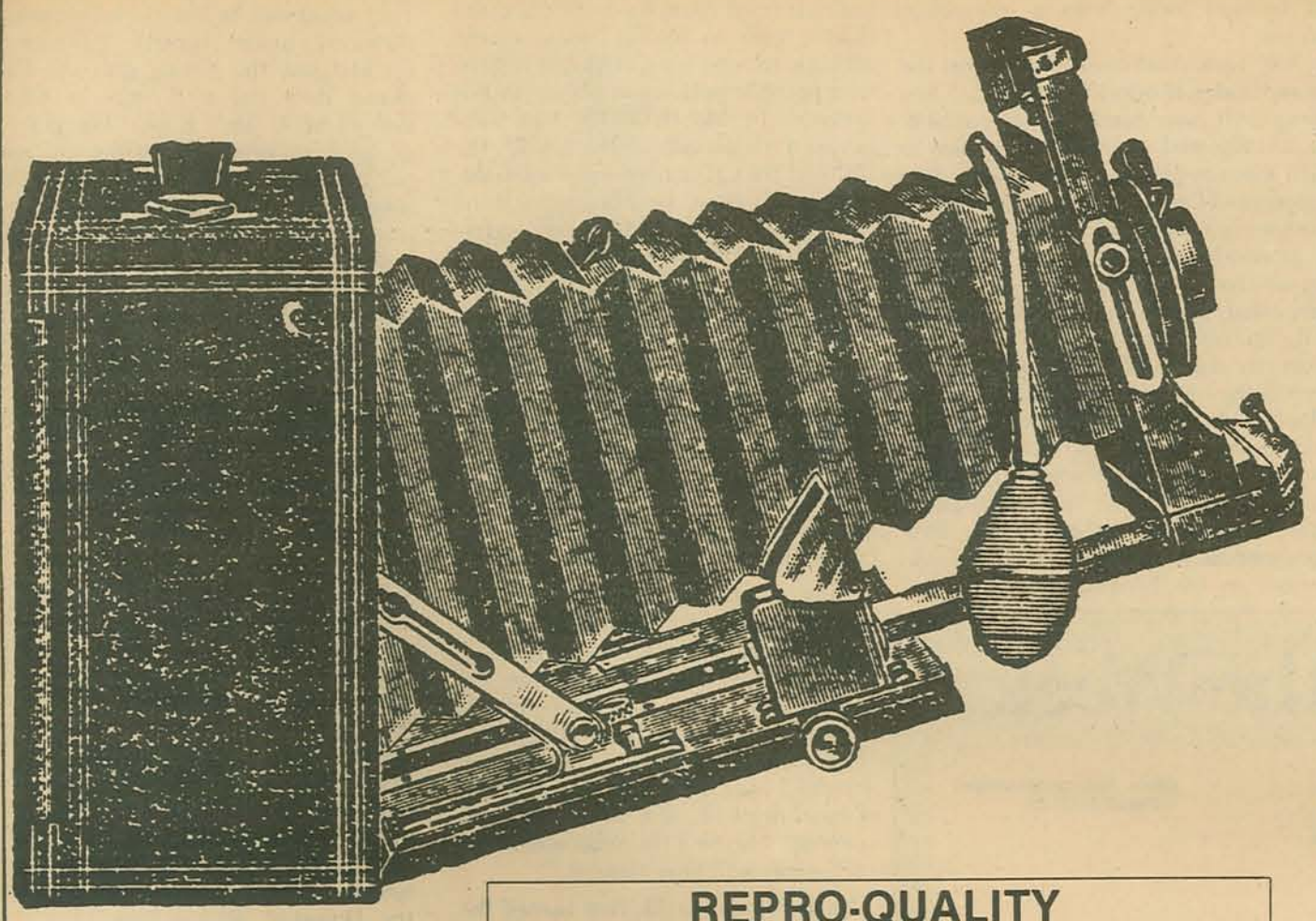
As late as April 1975, Abe Beame claimed New York's deficit was around $400 million, when in fact it was closer to $2 billion, according to a number of different published sources.

San Francisco has operated with a more conservative fiscal policy and this city's officials have usually avoided such obvious financial sleights-of-hand. Until last year. Last fall, with eight of its members running either for re-election or for mayor, and with voters frothing about tax increases, the SF Board of Supervisors pulled a trick of fiscal folly worthy of Abe Beame himself. To keep the tax rate low, they funded part of the budget with money they really didn't have.

This is how the scam worked: every year for the past several years, some city departments have not spent all the money appropriated to them (mainly because job positions were funded but not filled, due to a city hiring freeze). So, a surplus of revenues accumulated and one year's surplus was often applied to the following year's budget.

But last year, for the first time, the supervisors not only applied the *accumulated* surplus — about $35 million — to the 1975-76 budget, they also projected an *anticipated* surplus of $20.9 million from 1975-76 and used it to keep the tax rate artificially low.

Both the controller and the budget analyst recommended against the action. The civil grand jury criticized the supervisors for doing it. "There is



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why the Big Apples are rotting at the core

no certainty with regard to the extent of the anticipated general fund surpluses," the grand jury wrote last October. "Other cities that have resorted to borrowing to meet current obligations have experienced serious financial problems." When the grand jury updated its report in January 1976, it noted, "The Controller is unable to demonstrate that the surplus counted on by the Board will result from economies of government."

Although the supervisors' election year grandstand play to keep the tax rate down won't sink the city by itself, it helps explain why Moscone finds himself in the uncomfortable position of calling for budget cuts, layoffs and a tax increase his first year in office. It also means, according to the grand jury, that there may be *no* surplus to help fund the 1976-77 budget. The supervisors' action is exactly the kind of political fiddling with the city's purse that got New York in trouble.

2) High rate of bonded indebtedness— The Advisory Commission of Intergovernmental Relations, a federal agency in Washington, DC, which studies economics at all levels of government, recently released a study of municipal defaults in the US. The study found a number of danger signals in the budgets of cities. Number one on the list was a high per capita bonded indebtedness — how much a city borrows per citizen. New York has the highest per capita indebtedness in the country — $1,411. San Francisco has the third highest — $1,225, behind Boston in second place at $1,380.

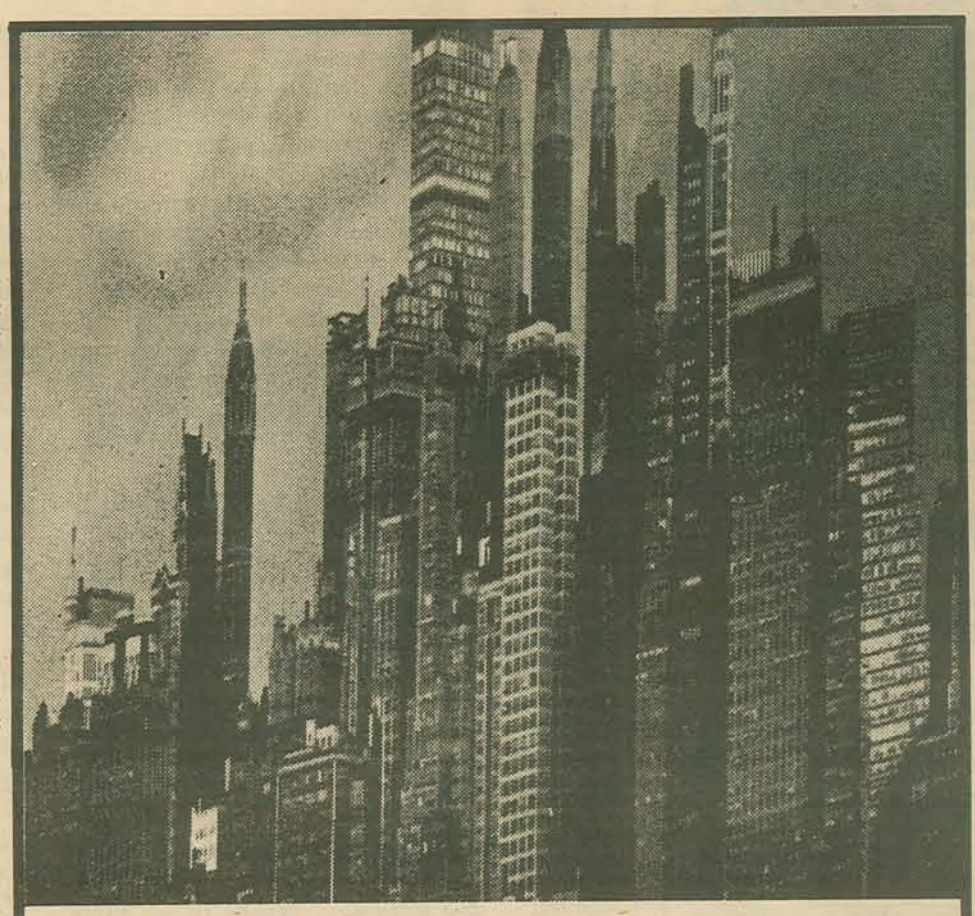
While many of New York's bonds are short-term notes that were basically used to borrow more money, many of SF's bonds have often been sold for development and construction projects, many of them key elements of Manhattanization like airport expansion, Redevelopment and downtown parking garages.

According to a November 1975 report by the city controller, San Francisco has a grand total of $689 million worth of outstanding bonds (this does not include the $143 million of airport revenue bonds approved in January). That means, according to the report, that total bond and interest payments for 1975-76 will be more than $79 million. For purposes of comparison, this equals about 10% of the city's budget.

One-third of the bonds — $235 million — are high-interest revenue bonds floated by "nonprofit" corporations for things like parking garages and Candlestick Park. Proponents of these revenue bonds — which don't require approval of voters — argue there is no way the city can legally become responsible for paying them off. (They are supposedly paid off by revenues accruing to the "nonprofit" corporation which sold them.)

But, in fact, there are ways for the city to get stuck, as the experience with Candlestick Park so aptly points out: funded by the "nonprofit" S. F. Stadium, Inc., Candlestick went on the tax rolls to the tune of $450,000 this year.

Also, as Carol Kroot reported in an investigation of "nonprofit" corporations in the April 2 *San Francisco Progress*, "few steps have been taken at City Hall to make sure the corporations are accountable to the public. The files are scattered, shabby, incomplete and out of date. While the corporations' books are audited, little has been done to draw the companies into the city's annual budgetary review process." Kroot also reported that no less than five new "nonprofit" schemes — including another "nonprofit" parking garage, a sports arena in Yerba Buena and a garage for the Performing Arts Center — are in various stages of approval.



Last year, with eight of them running for election, the supervisors pulled a trick of fiscal folly worthy of Abe Beame himself: they funded the budget with money they didn't have.

In one form or another, San Francisco pays $80 million to banks and bond holders in redemption and interest annually.

3) Who's minding the store?— The final nail in New York City's financial coffin was driven in February 1974, when attorneys for a syndicate of banks purchasing $260 million worth of short-term notes, demanded to see certain current financial data. They wanted proof that the city was actually due all the property tax revenues it was claiming.

Bond buyers had customarily not insisted upon such records as a condition of the sale of New York municipal notes. According to a reconstruction of the events leading to New York's default crisis in the August 1975 *Fortune*, New York Comptroller Harrison Goldin was simply unable to provide such figures. It was at this point that the disastrous tangle of New York's finances began to become unraveled.

Tom Labreque, one of the bankers involved in the February 1974 events, told *Fortune*, "Whenever you turn over a rock and find something, you wonder what else is wrong." By June 1974, New York State Comptroller Arthur Levitt was deep into an investigation of New York City's books and had discovered "chaos in the city's recordkeeping," according to the *Fortune* account.

A similar situation may be on the horizon for San Francisco. In February of this year, Main Lafrentz and Co., the certified public accountants hired by the city to examine the city's books, reported to the supervisors "certain problems . . . in connection with our examination of the financial statements of the City and County."

Among the problems: revenue claims for SF General, Laguna Honda and the Department of Public Health are "inadequately supported" by those departments' own figures. Various city departments were unable to satisfactorily account for $4 million worth of work and purchase orders. A controller's audit of the city treasurer's office was found "to be not in accordance with generally accepted auditing standards." Audits of the Municipal Court's traffic citation department, Social Services department and SF General were delayed and impeded by tangled bookkeeping.

In short, said the Main Lefrentz report, "We feel that the fiscal problems of the City and County may be approaching a crisis proportion." Ten months after the end of last fiscal year, Main Lefrentz has not yet issued its audit of the city's books from 1974-75, largely because of delays caused by confused bookkeeping in various city departments.

Controller Farrell's office lays much of the blame for this on understaffing in his office. "It's a huge job," deputy controller Paul Langdon told the *Guardian*. "The mayor and the supervisors have to give us adequate funding to do it." Whatever the reason, the current chaotic state of some financial records does not bode well for San Francisco's fiscal stability.

4) Highrises and the cost of city services— During the Fifties and Sixties, SF experienced a boom in the construction of highrise buildings second only to New York's. While New York built several hundred highrise apartment and office towers between 1950 and 1970, San Francisco put up 52 downtown highrises. This Manhattanization of the city had several economic implications for SF, almost all bad.

For one thing, many blue collar industries left the city and San Francisco (like New York) became a city of commuters. For another, while boosters of the highrise boom preached that highrises represented economic salvation for the city, Manhattanization, in fact, drove up the percentage of the city's property tax bill being footed by residential property owners.

But the primary economic blow to the city lay in the fact that highrise buildings cost more in services than they bring in in taxes. A team of *Guardian* researchers conducted a cost/benefit study of highrise growth back in 1970 for the book *The Ultimate Highrise*. They examined financial records from several city departments in detail. Their finding: buildings in the downtown Central Business District produced $62.9 million in revenue, while the CBD cost the city $67.7 million in police, fire, sewage treatment and other city services.

Add to this the fact that many businesses housed in highrises, like banks and insurance companies, are exempt from city taxes, and it's not difficult to understand why both New York and San Francisco have headed down the drain during a 20-year period of intensive highrise construction for both cities.

5) Highrise and unemployment— The economy of New York City began to flatten during the 1970 national recession. In that year alone, New York lost 52,000 jobs, according to federal Bureau of Labor statistics. In the last five years, 134 of the city's 162 industries have declined. Declines were steepest in manufacturing and trade. Since 1970, New York has lost a total of 400,000 jobs. The city now has 30 million empty square feet of office space. With the city's tax base eroded, unemployment and welfare costs soared and "default" became a household word.

San Francisco has experienced similar patterns. During the period of the city's highrise boom (1953-72), the number of manufacturing companies has declined from 2,141 to 1,549, according to a 1975 city planning department study. At the same time, wholesale trade suffered a decline of 23%. with nearly 700 companies leaving the city, while trucking and warehousing declined 17.5%. In all, according to the planning department, more than 20,000 jobs were lost in the categories of "craftsmen" and "laborers."

These blue collar jobs were replaced by 19,963 new "professional and technical" jobs and 19,322 "clerical" jobs that grew out of the spurt of highrise construction. Nearly 60% of these "office industry" jobs go to commuters.

The results: unemployment soared from 6.6% in 1960 to 7.3% in 1970 to nearly 12% today, with 20% of the unemployed males in the city categorized as "craftsmen." And the cost of providing social services to the victims of Manhattanization has increased from $60 million to $143 million in just ten years.

6) Systematic underassessment of downtown commercial property— Investigative reporter Jack Newfield, reporting on the causes of New York's financial crisis in the Sept. 15, 1975, *Village Voice*, wrote that a large amount of real estate held by corporate interests in New York (he mentioned Morgan Guaranty Trust, Getty Oil, General Electric, Metropolitan Life, Con Edison, the *New York Times* and New York Telephone, among others) was "seriously underassessed." Newfield also noted these corporate interests had recently received $276 million worth of reduced real estate assessments.

The situation is similar to San Francisco's. Here, researchers from Citizen's Action League examined tax assessment records for 342 downtown commercial

continued next page

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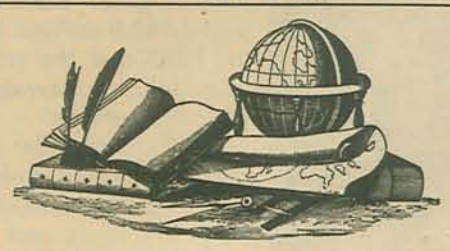
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'In short,' said the accountants, 'we feel the fiscal problems of the City and County may be approaching a crisis proportion.'

continued from previous page

properties in 1975. CAL found that 147 of them had assessments that either decreased, remained the same or increased by less than 10% from 1970 to 1975.

More: ten prime downtown properties — the O'Farrell Street Hilton Hotel, Crocker Aetna building, Massachusetts Mutual Life, Crown-Zellerbach building, Mutual Benefit Life, Wells Fargo's Montgomery Street headquarters, the Bank of America plaza, the Transamerica Pyramid, One Embarcadero Center and the Golden Gateway — had property tax reductions totalling more than $1 million dollars, according to CAL.

Meanwhile, the portion of the total property tax bill that is funded by the downtown highrise district declines, to the disadvantage of property taxpayers and renters in the neighborhoods. Block-by-block assessment research for *The Ultimate Highrise* showed that, while property taxes increased as much as 300% in some SF neighborhoods between 1950 and 1970, the percentage of the tax bill paid by the downtown highrise district dropped steadily from 31% in 1950 to 27% in 1960 to 24% in 1970.

7) Deferred maintenance— Both New York and San Francisco have adopted extremely short-sighted — and ultimately expensive — "brick and mortar" policies. Over the last ten years, both cities have almost totally neglected the year-to-year preventive maintenance of their physical plants.

In New York, much of the city's capital improvement's budget was actually used to fund year-to-year operating expenses, in an attempt to conceal the city's growing budget deficit, according to several investigations of New York's financial difficulties.

In San Francisco, under Joe Alioto's reign, the best possible source of money for capital improvements — the millions of dollars which the city received from federal grant programs like Revenue Sharing and Community Development — instead went overwhelmingly to the Redevelopment Agency for Manhattanization projects such as Yerba Buena or to Alioto favorites like the Performing Arts Center.

Year after year, Chief Administative Officer Tom Mellon and his Capital Improvements Advisory Committee developed maintenance programs for the city's libraries, jails, hospitals, government buildings, parks, museums and streets. Year after year, most of the improvement program was axed from the budget in the euphemistic name of "deferred maintenance."

But "deferred maintenance" is just forestalling the inevitable. As the 1974 Grand Jury pointed out, "Eventually the buildings and streets will become unusable due to the large amount of deferred maintenance. Next will come the inevitable request for bond issues to replace the streets and buildings. The net result of the chronic underfunding of maintenance is that capital funds, with attendant finance charges, are required to replace what should normally be a standard maintenance expense."

Mayor Moscone has made a first effort at reversing the short-sighted deferred maintenance policy with a budget request for $2.5 million to be put into capital improvements this year. But the supervisors must still approve it.

8) High-priced pension funds— SF city officials are justified in attacking benefits for city employees in at least one area — the lavish pension funds which city workers have been awarded in recent years. In New York, bloated pension funds became one of the single most expensive items in the city budget — $1 billion this year — and contributed as much as any other single expense to sinking the city's finances.

In 1965, Robert Wagner's last year as mayor of New York, the city's contribution to pension funds was about $250 million, according to figures in the Sept. 15, 1975, *Village Voice*. Then, under John Lindsay's tenure as mayor, firemen, policemen, sanitation workers, teachers, transit workers and miscellaneous city employees won huge new pension benefits. Between 1965 and 1975, according to the *Voice*, the cost of pensions quadrupled.

In San Francisco, employee gains in pensions have been nearly as astronomical. According to figures of the Employees Retirement System, the retirement fund now totals $644 million and has 22,000 members. SF taxpayers' contributions to employees' pension funds rose from $15 million in 1965 to $34 million in 1970 to $80 million this year. City taxpayers now annually contribute 16% of miscellaneous city workers salaries, 45% of firemen's salaries and 57% of police salaries. As Russ Cone reported in the April 4 *Examiner*, the city's contribution for pensions for uniformed workers alone now runs to $41.4 million per year.

And on April 13, Controller Farrell, acting on a report by Coates, Herfurth and England, the city's pension fund financial consultants, told the supervisors' Finance Committee that the retirement system's books are unbalanced, and that the city must contribute another $17 million to the fund. Farrell said the city could either raise the contribution rate for policemen to 73.9%, raise the rate for firemen to 67% or raise the rate for miscellaneous employees to 18.4%. No matter how the money is added, Farrell said, the extra contribution will mean another 56¢ on the tax rate.

9) Private utilities instead of public power— In the Nov. 3, 1975, *Village Voice*, Jack Newfield presented a convincing case that Con Edison, which supplies power to New York, contrived its widely publicized 1974 financial crisis so the state of New York would buy and lease back two partially completed power plants from Con Ed for $50 million and also grant Con Ed's requests for rate increases. Newfield also reported that Con Ed showed high profit margins since being bailed out by the state and that Con Ed had avoided paying any income tax on $203 million worth of income in 1973.

"The long-run answer to Con Ed's rate-gouging, tax dodging, poor management, pollution and other offenses is public power," Newfield wrote.

In San Francisco, the *Guardian* since 1969 has documented the PG&E/Raker Act scandal: how PG&E holds an illegal private power monopoly and forces city residents to buy expensive private power, while PG&E distributes the city's own Hetch Hetchy power to its private customers. Here, the Public Utilities Commission plans to help fund a $420 million dam on the Tuolumne River to provide cheap power for the expansion of the SF airport (see *Guardian* 4/2/76) while SF residents' energy bills skyrocket.

In San Francisco, Quentin Kopp and the rest of the supervisors scream to the heavens about becoming another New York and win votes by sounding tough about $6 million worth of wages for city crafts workers. But not one supervisor will vote to do a feasibility study for the city to buy out PG&E and distribute its own cheap public power to its own citizens, despite a study by Accountants for the Public Interest which shows the city could gain as much as $21 million a year in new revenues by doing so.

10) Density growth spiral— In his book *The Power Broker*, Robert Caro carefully documents how Robert Moses almost single-handedly created the New York of today. Moses, who practically invented redevelopment, locked New York into ever-spiraling patterns of high-intensity growth with his monumental public works projects — freeways, bridges and buildings. Each new freeway he built set off its own mushroom cloud of sprawling growth. The final result is the traffic-clogged, polluted, noisy, highrise tangle that is Manhattan today.

For the last 20 years San Francisco has been locked into a similar spiral of growth with a flock of new highrises, airport expansion, BART and Redevelopment projects like the Golden Gateway and Yerba Buena.

As New York's former mayor John Lindsay, who should know if anyone does, has said, "Density is responsible for inevitably higher costs for every conceivable service." If San Francisco continues the disastrous development policies it has pursued for the last 20 years, the city's budget — and not just its skyline — will be Manhattanized. ■

How to buy a house for $1500 down

With a little help from your friendly federal government

By Michael Lysco

From time to time you may have thought of buying your own house, taken one look at the prices in the Sunday classifieds and given up in despair. But before you resign yourself to a lifetime of forking over monthly rent payments to a landlord, you should be aware of several home loan programs sponsored by the federal government, which can enable you to buy a house for an initial cash outlay of $1,500 or even less.

If you (or you and your spouse together) gross $10,000 to $15,000 a year and can scrape together $750 to $1,500 in cash for a down payment, you can afford to buy a $25,000 to $30,000 house. Now, granted, that sort of price range won't get you an address on Presidio Terrace, but there are plenty of residences available in the city's more interesting neighborhoods. And if you're inclined toward fleeing to outlying areas, such as Sonoma or Santa Clara Counties, chances are you'll get more house for your money the farther you go.

The government loans are handled by the Federal Housing Administration (FHA) and the Veterans Administration (VA; these loans are sometimes called GI). Banks and savings and loan companies, with their "conventional" loans, offer nothing similar.

Here's how you go about it: Check "Real Estate Loans" in the yellow pages of the phone book in the geographical area you're interested in. Phone any company whose ad lists the designations "FHA-VA" or "FHA-GI." (In San Francisco, of 211 companies listed under Real Estate Loans, only three — Baldwin & Howell, Mason-McDuffie and United California Mortgage Company — advertise FHA-VA.)

Make an appointment with one of these companies and find out the approximate loan amount you can qualify for. Ask them what real estate agent they've done the most business with in the past year, then call that agent. Don't worry if you don't have a car: remember that part of the agent's job is to drive you around to look at houses. You might also ask about townhouses and condominiums, which are usually less expensive than detached houses. Once you find a realtor you like, stick with him or her. He or she has access to 99% of the property for sale in the area.

There are five kinds of FHA loans sponsored by the US Department of Housing and Urban Development, the most common of which is called 203B. The VA has only one type of loan. Four of these government loans can get you into a $30,000 house (and up), and the other two may get you into a $25,000 house — if you can find one that qualifies. (To qualify for an FHA or VA loan, the house must be free from termites and dry rot, pass local health department inspection if on a well or septic system, and have a roof that doesn't leak, wiring that will service modern appliances, functional plumbing and at least one bathroom that opens off a hallway. The age of the house by itself is no obstacle.) The chart below gives the major characteristics of the loans; the figures are approximate.

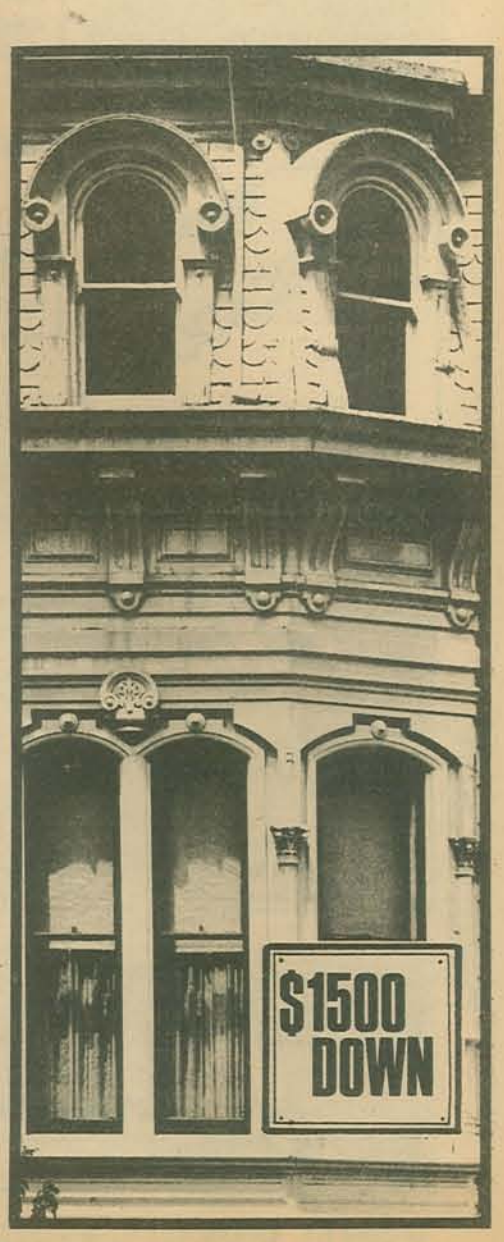
The Federal Housing Administration sponsors five kinds of loans, and the Veterans Administration has another.

Before you start on your search, keep in mind that the higher the sales price, the greater initial cash outlay you'll have to make. Caution: if you find a newly built tract home, be sure the builder's advertising states 'FHA' or 'VA' (or 'GI'). Each case is handled on its own merits, but as a rule, your monthly payments should be no more than one-third your gross monthly income to get your loan application approved — one-fourth is even safer.

There are other advantages to FHA and VA loans besides small initial cash outlays. You can pay the loan off ahead of schedule without the usual prepayment penalty asked by conventional lenders (on a $30,000 house this can run from $600 to $1,200). And, should you decide to sell, you can pass on the existing government-sponsored loan you got to the new owner. Your buyer need not take out a new loan at a higher rate of interest, nor does he or she have to undergo a credit check. The buyer will pay less than $50 in what are called assumption fees, rather than the typical $200 to $300 charged by conventional lenders.

If you have $4,000 to $7,000 cash with which to buy a $30,000 house, however, you can cut way down on your monthly payments by taking out a conventional loan from a savings and loan company (few banks are loaning on houses these days). Because they get so much cash initially, savings and loans can afford to be more lenient on your credit qualifications. Also, a conventional loan will put you into your house in 30 to 40 days. It takes 45 to 60 days with an FHA or VA loan — which, incidentally, is why many realtors don't like them (they want their commissions sooner).

However exasperating the search and the terminology and the paperwork may become, buying your own house has unbeatable advantages. As Fred Rogers, Sonoma County branch manager for Western Mortgage Corporation, says, "It's one of the few investments you can make today that will keep pace with inflation. Our appraisers figure a house in the Bay Area rises in value at least 1% a month — that's 12% each year." Furthermore, you can deduct loan interest (the main part of your monthly payments for the first ten to 15 years) and real estate taxes on your federal and state income tax returns. ■



Government loan programs

To buy a $30,000 + house	Minimum initial cash outlay	Maximum monthly payments
FHA 203B (for anyone, even noncitizens; $45,000 maximum)	$1,500	$290-$320 (depending on local real estate taxes)
FHA 222 (for those still active in the armed forces; $45,000 maximum)	$1,500	$280-$310
FHA Loan for veterans, reservists and National Guardspeople (the "FHA/VA" loan; $45,000 maximum)	$750	$300-$330
VA loan (for veterans honorably discharged after 181 days of active duty following the year 1940; $70,000 maximum)	$900	$290-$320
To buy a $25,000 house		
FHA 221 D2 ($25,200 maximum for one to four people, up to three bedrooms — $28,800 for family of five or more, four or more bedrooms)	$750	$250-$280
FHA 235 (A new program; loan amounts same as FHA 221 D2 above)	Cash outlay and monthly payments depend on income. Because only new and substantially remodeled homes qualify, this is the toughest loan to get in the Bay Area.	

THE GUARDIAN

FLEAMARKET

By Cathy Luchetti

Jelly beans for Easter. (Also suitable for nostalgic Beatlemaniacs.) The lowest prices around for the cornstarch (thicker-shelled, harder bean) and pectin (made with more fruit flavor, softer bean) varieties are at shops such as Dikran's Candies and Nuts, 428 Sutter, SF — $1.20 a pound for regular mixed beans; Cost Plus Imports, 2552 Taylor, SF — $1.17/lb. for petite pectin (a good price since these are the more expensive type). All Woolworth stores — 99¢/lb. (cornstarch variety); Hooper's Candies, 4632 Telegraph, Oakland — regular mixed, 98¢/lb.; Sears, 2633 Telegraph, Oakland — 99¢/lb.

Rice steamers. Electric aluminum rice steamers from Osaka are selling for a considerable discount this week at the China Bazaar, 826 Grant, SF, 982-8247. Six-quart model, was $44.95, now $32.95; four-quart size, was $32.95, now $22.95. Downstairs are bamboo rice steamers, down from $1.99 to 99¢.

Bargains at Koski's? Behind the swank 18-foot-high doors of Michael Koski (556 Sutter, SF, 421-4141) lie such discounted items as hand-loomed green woolen pillows from Mexico, were $25, now $10; entire set of Copco cookware, with silver-tipped wooden handles, molded tops and sides of heavy white enamel, reduced 25%. The 2½-quart casserole was $37, now $27.75; 12-inch skillet was $36, now $27; navy cotton peasant jackets of authentic cut, with lightly padded, shirtlike texture, made in China, were $42, now $21.

Hotel crockery, 50% off. Originally ordered for local hotels but now available to anyone are two collections of shiny, utilitarian crockery in "Barclay Napier," a scalloped, gray-and-black-rimmed design, and "Sierra Caprice," a beige, petal-rimmed design on ivory china. By the dozen, saucers were $16, teacups $22.80, finger bowls $15.10, salad dishes $36.30 and dinner plates $40.10; these are now reduced 50% off at Steff's Hotel and Restaurant Supply, 940 Mission, SF, 421-8548.

Indian bracelets. A good-looking collection of turquoise, coral and sand-cast silver, in both traditional Indian designs and modern interpretations, now 40% off at Yianni, 235 Powell, SF, 397-3810. For example: a zig-zag silver circlet set with large square-cut chunks of turquoise side-by-side — was $65, now $33.

Clogs galore. For folks with long, narrow feet who have 19¢ to spend on a pair of actual wooden clogs with leather arch over the toes: Imperial Arts (528 Grant, SF, 982-0154) has a huge basket full of these imports from China. If you prefer to be a little less footloose, try Dr. Scholl's clogs of sculpted beechwood, with smooth leather "Dutch boy" top, now $12.90, reduced from $19.50-$22, at Dr. Scholl's Foot Comfort Shop, 231 Grant, SF, 392-6267.

Damaged goods table. The elaborate porcelain designs at Villa Iris (456 Grant, SF, 982-6204) are priced well beyond the range of the average shopper, but prices on their slightly nicked or barely worn bowls, goblets, ceramic roosters and plate sets are minimal. Examples: Amber crystal bowls, were $4 each, now $1.75; a wildly ornate Mexican chicken pitcher, barely scuffed, was $17.50, now $8.25. A blue-and-white plum blossom ginger jar, reduced from $12.50 to $6.25. A package of four Arcoroc heat-resistant goblets, unscathed, were $6, now $3.

Post Office auction. Nine hundred unclaimed or damaged items are going on the block at Polk Hall, Civic Auditorium, Polk and Grove, SF, 8:30 am, Wed., April 21. For an early peek at the merchandise, come to Polk Hall on the day before, from 8 am-1:30 pm.

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Shades of the '06 quake

Where to celebrate the 70th anniversary

By K. A. Maszka

April 18, 1906, was the day the earth so violently found fault with San Francisco. Seventy years later, nostalgic San Franciscans are planning to register some anniversary aftershocks of their own to commemorate everybody's favorite disaster. Herewith, a compendium of Bay Area earthquake events.

Faults alarm. "The Great Earthquake and Fire Muster," sponsored by the St. Francis Hook and Ladder Company Number One, a nonprofit organization formed to preserve the history of the SF Fire Department: a weekend of events — contests, bucket brigades, parades, a firemen's ball — in celebration of SF's Twin Bicentennial. More than 2000 firemen and fire buffs from around the world are expected to attend. The festivities begin on Saturday at 10 am in the Civic Center Plaza with a motorized fire apparatus competition using equipment dating from 1900-1940. Steam engines will be fired up at noon, at 1 pm the SF department demonstrates how it responds to a first alarm, and at 1:30 comes the bucket brigade. Saturday evening, the traditional Firemen's Ball, 8 pm at Civic Auditorium; tickets, $4-$6 (semiformal). Sunday at 10 am, the parade of historic fire equipment from Market and Front Street to the Civic Center. Afternoon contests include hand-pumping fire hoses and horse cart races. All activities except the dance are free.

Lotta shaking goin' on. At 5:13 am on April 18 (Easter Sunday, no less) the remaining survivors of the '06 Earthquake and the South of Market Boys gather at Lotta's Fountain, 3rd Street and Market, for the traditional vigil — An old-timey quakers meeting with prayers, speeches and singing.

Shaker heights. "Living in Earthquake Country," a multimedia presentation of photos, sound and graphics by Peter Yanev at the Oakland Museum, 10th Street/Oak, through April 30. Free in the Oakes Gallery, weekdays at noon, 12:30, 1 and 2 pm; Saturdays at 1, 1:30, 2, 2:30 and 3 pm. Also at the Oakland Museum: "San Francisco 1906: The Catastrophe and Afterwards," an exhibition of artifacts, photos and souvenirs of SF's most famous natural shakeup. Free through Sunday, April 18.

Wise cracks. "Coping with Earthquakes," a lecture by George W. Housner, professor of Civil Engineering at Cal Tech and past president of the International Association for Earthquake Engineering, at UC Berkeley's Wheeler Auditorium, Monday, April 19, 4 pm. Free.

Reelin' and rockin'. Earth Quake, a local band, rocks Winterland along with Marshall Tucker, Wet Willie and Eddie Money on Saturday, April 17. Tickets $5 in advance; $6 at the door.

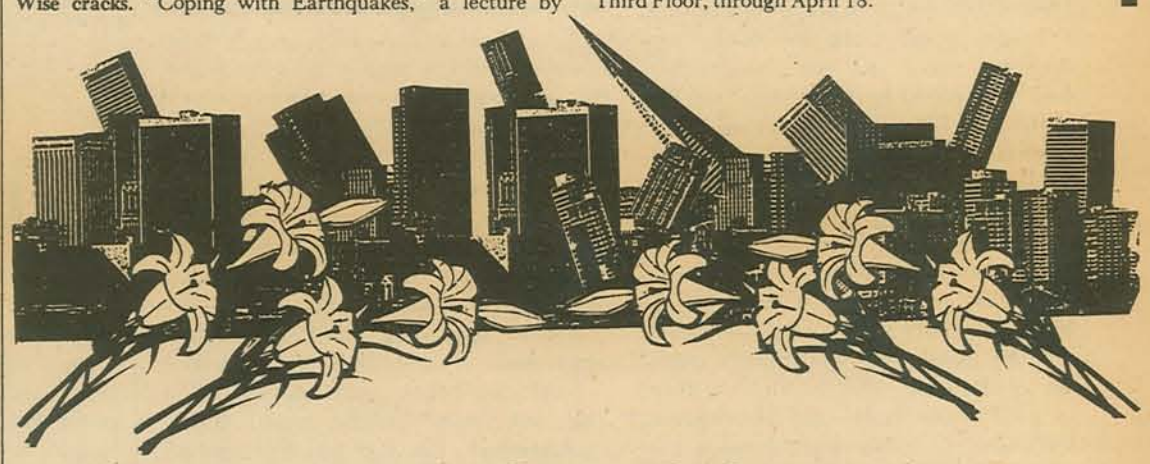
Quake in your booze. Pete Clute, co-owner of Earthquake McGoon's at 630 Clay, SF, says he'll probably have to 86 you after two of his "Earthquake" libations, which he'll personally fire up at the saloon's annual observance, Saturday, April 17. Turk Murphy's Jazz Band, will broadcast live from McGoon's on KMPX's commemorative at 9 pm (106.9 FM).

The fissure on film. Several Bay Area showings of the timeless 1936 chestnut *San Francisco*, starring Clark Gable, Jeanette MacDonald and Spencer Tracy. Now showing at the Gateway, 215 Jackson, SF, along with film scenes of the 1906 quake, a short on the 1915 SF World's Fair and *Harvey Girls*, with Judy Garland. General admission $3. . . . Cheaper in the East Bay even with the bridge toll: for $1.50 you get *San Francisco* and a 1937 Disney cartoon, "Clock Cleaners," in the James Moore Theater at the Oakland Museum, Friday, April 23, 8 pm. . . . Cheaper yet: if you can forgo the afternoon soaps and don't mind sitting through a few thousand commercials, *San Francisco* will be shown in two parts on Channel 7's 3:30 movie, Thursday and Friday, April 14 and 15.

Get your kicks. Watch the San Jose Earthquakes soccer team shake down the LA Aztecs at the Spartan Stadium, 7th Street/Alma, San Jose, on Saturday, April 17 at 8 pm. Tickets, $4.25 and $5.75.

Shambles in sepia. The April issue of *San Francisco* magazine features a picture spread of photos taken after the Great Earthquake and Fire, from the files of the California Historical Society and San Francisciana. Also: "Earthquake: Ready or Not," an article by Donald Branning, with the current SF highrise skyline movingly photographed by Rick Grosse.

Tales of the temblor. Relics, souvenirs, mementos, letters and photos of the aftermath on display at the Main Branch of the SF Library, Polk/McAllister, History Room, Third Floor, through April 18. ■



Easter weekend festivities

By Arlene Blumberg

For the religious and the not-so-religious alike, Easter weekend offers some of the year's best music, art and outings.

Good Friday Concert. April 16, noon, Embarcadero Center #2. SF Chamber Orchestra conducted by Edgar J. Braun. Bach E Major Violin Concerto, C. P. E. Bach Flute Concerto, Mozart Serenade Notturna. Free.

Marin Good Friday Concert. 8 pm. The Tamalpais, 501 Casitas, Greenbrae. The Conservatory Players present works by Roussel, Tailleferre, Telemann. $3.

Hot Flash of America. Fri.-Sun., 11 am-6 pm. 2351 Market, SF. Exhibit and sale of relics including what they aver to be a piece of the True Cross, a splinter from the Crown of Thorns, a fragment of Mary's veil, bone chips from the body of St. Anthony of Padua. Priced from $250 to $4,000. 626-4800.

Women for Peace Benefit Concert. Sun., 8 pm. 821 Creston Rd., Berkeley. An Easter offering of Beethoven sonatas played by pianist Jeanne Stark. Refreshments following concert. $3/$2 students.

Bach Organ Recital. Sun., 7 pm. Grace Cathedral, California/Taylor, SF. With famous organist Karl Richter. $5.

Singles Easter Picnic. Sun., 1 pm. Golden Gate Park. Sponsored by the Singletarians — singles of all ages, both Unitarian church members and not. 994-1165.

Easter Rising: A Revolt of the Irish Nation. Sun., 4-8 pm. 32 Page, SF. Irish lesbians and gay men are sponsoring this cultural and political event. Singing, dancing, music, speakers, skits, slide show and a traditional Irish Dinner at 6 pm. Childcare provided. $1.50, or 50¢ if broke.

RELIGIOUS SERVICES

The Passion According to St. Matthew by J. S. Bach. Good Friday, 6 pm. All Souls Church, Cedar/Spruce, Berkeley. The story of the Last Supper through the arrest, trial, crucifixion and entombment of Jesus. Soup and bread supper at intermission.

Easter Vigil Service. Sat., 11 pm-12:30 am. Newman Hall, 2700 Dwight Way, Berkeley. Lighting of the New Fire ceremony, the story of salvation history from creation told through slides and music, adult baptisms and confirmations. Sun., traditional masses from 7:30 am to 10 pm.

Vigil Service and Midnight Mass. Sat., 11 pm. St. Mary's Cathedral, Gough/Geary, SF. The Cathedral Choir sings and everyone holds a candle. Sun., 10:30 am, solemn pontifical mass celebrated by the Archbishop.

Mt. Davidson. The 54th annual sunrise service at the foot of the giant cross on top of the mountain. Begins with great fanfare at 5:30 am, Sun.

Glide Methodist Church. Taylor/Ellis, SF. 6 am, Sun. Sunrise Celebration featuring dancing with the Change Band. Bring your tambourine. 7 am, 9 am, 11 am Celebrations led by Rev. Cecil Williams with the Gospel Singers, Thoko Mdlalose (South African dancer and singer), the Change Band, light show by Red Lantern. Starting at 8 am, an Easter Feast will be shared.

High Sung Mass (in English). 11 am, Sun. Old St. Mary's Church, California/Grant, SF. Complete with candles, incense, altar boys. Folk Mass with guitars and contemporary music, 5:05 pm.

Grace Cathedral, California/Taylor, SF. Jazz Evensong (a worship service of evening prayer that is sung rather than spoken) for Easter at 3:30 pm. Turk Murphy conducting the SF Jazz Band in ragtime, blues and gospel numbers.

JUST FOR KIDS

Easter Bunny Workshop. Fri.-Sat., noon-4 pm. Children's Fairyland, Lakeside Park, Oakland. Kids decorate eggs, make baskets to put them in with the Bunny and helpers assisting. 50¢.

Myth & Magic Factory. Sat., 10 am and noon, Old First Church, Van Ness/Sacramento, SF. An Easter frolic of ventriloquism, marionettes and the unexpected. For kids under 12 accompanied by an adult. $1/50¢ kids. 776-5552.

Easter Bunny Daze. Sun., 2:30 pm, Emerald City Stage, Fairyland, Oakland. Special playlet presented by the Storybook Personalities. 50¢.

Easter Egg Hunt. Sun., 10 am, Albert Park, San Rafael. Egg hunt, games and Peter Cottontail handing out goodies to kids 2-10 years old.

Egg Workshop. Sun., noon-3 pm, Batik Art Place, 530a Miller, Mill Valley. Bring your own eggs and learn how to decorate exotically.

Poor people's radio

KPOO beams its 82 watts at the Mission, the Fillmore, Hunters Point and the Haight.

By Katy Butler

"Movin' on the ra-di-oooo. . . "Kay-poo-oo . . ."

The sweet, high, closely harmonized voices of the Variations fill KPOO Radio's tiny studio in Natoma alley. Lead singer Paul Edwards, wearing a brown fedora, with an elegant long gray coat draped over his shoulders, keeps time for cohorts Lee Variety and Don Juan. As the Oakland-based men harmonize, announcer George Norman anxiously turns dials.

"High Noon, High Noon . . ."

It's a live promotion for "High Noon," a midday KPOO program mixing music with community news and short interviews. Vicky Napier, the woman who puts the show together, opens the studio door. "You sounded great," she says to the singers. Then she turns to Norman. "The background music sounds distorted. Let's try it again after the next record."

After the song, Norman talks softly and hesitantly into the KPOO microphone: "And now, for a special treat, the Variations are going to do a live, on-the-air promo one more time." There's an awkward pause as Norman starts the background record and reaches over to adjust the sound level on the Variations' mike.

"Kay-poo-oo, Kay-poo-oo."

"Movin' on the ra-di-OOO-oo . . ."

This kind of on-the-air experimentation comes naturally at KPOO, "Poor People's Radio," San Francisco's community access radio station. Here, staffers cope with balky equipment and learn as they go. It's a place for mostly Blacks and Latinos to sharpen up their skills and provide news, interviews and music beamed directly toward the Mission, the Fillmore, Hunters Point and the Haight.

Looking around their present quarters in a converted warehouse-garage, you can see that "Poor People's Radio" is no empty slogan. The live performance studio is insulated with egg cartons. The engineering studio is the size of a large walk-in closet. Drunks sun themselves in the parking lot outside, and the alleyway headquarters sits hard by 6th and Howard, San Francisco's most tragic haven for down-and-outers.

MUSIC PLUS LOTS OF TALK

But KPOO has some odd and exciting possessions: the energy of volunteer programmers like Vicki Napier, the talent of guests like the Variations and quixotic presents from listeners and fans — an electronic UPI wire service ticker from Francis Ford Coppola, for example, or the 1964 Nash Rambler donated by an enthusiastic listener.

It's presents like these, plus $12- to $60-a-year listener subscriptions and foundation grants, that keep KPOO going. Like KPFA and the other liberal Pacifica stations around the country, KPOO is a noncommercial station supported by subscriptions and grants. Unlike KPFA and most other noncommercial stations, KPOO has gone through some struggles to become one of few community stations in the country to be controlled by Third World people.

It all started in 1969 when an erratic idealist named Meyer Gottesman discovered one last radio frequency (89.5 FM) capable of being shoehorned into the babbling San Francisco airwaves — a frequency that everyone else had overlooked.

Gottesman applied to the Federal Communications Commission for permission to broadcast on that frequency under the name "Poor People's Radio." But when he failed to raise enough money to get the station going, he turned the FCC license over to Lorenzo Milam, a founding father of alternative radio who helped start community stations like KRAB is Seattle, KTAO in Los Gatos, and others in St. Louis, Atlanta and elsewhere.

KPOO finally hit the airwaves on June 6, 1973, from a shack on Pier 46A. Milam declared in an article in the *Bay Guardian* that KPOO would "strive to air music from all over the world ignored by existing stations. Music from Sunda and Serbo-Croatia and Chad and Venezuela." Plus lots of talk: "The words of an angry and confused populace who — up to now — haven't had the free access to 100,000 or 1,000,000 radio sets."

The music, esoteric, irregular and sometimes wonderful, was broadcast mostly by white media freaks. People began to wonder whether it really was the "Poor People's Radio" it set out to be.

'A TWO-WAY MIRROR'

One of the people who wondered was Jahid Songhai, a public affairs programmer on KPFA, who appeared as a guest on the KPOO show of Haight-Ashbury community activist Dave Whitaker in 1973. The two began talking, and over the next year they put together a coalition of community-based Third World people with interest and experience in radio. Several of them had been involved in challenging the FCC licenses of commercial stations for insufficient minority hiring and programming.

In April 1974, the People's Radio Coalition traveled to Los Gatos to talk to Milam, treasurer of the KPOO board of directors. Milam and his fellow board members agreed to turn over ownership and control of KPOO to a community-based, predominately Third World board. Songhai is now general manager.

Songhai says KPOO now puts out a "collage" of "explosive" Third World music — everything from commercial hits to rare reggae and blues records — interspersed with dashes of news and interviews. Songhai says KPOO wants both to inform and inspire local Third World communities, so it stays away from just throwing "information, information, information" at listeners.

"KPOO is a two-way mirror," he told me. "One way it reflects the community. The other side reflects the media itself — the kind of pack journalism, racist journalism and just plain lack of insight we hear on commercial radio.

"The key here is access," he added. "We are people who come from a history of denial of access."

KPOO is still fighting an uphill battle to gain a wide audience in poor Bay Area communities. Its puny 82-watt transmitter atop a Nob Hill apartment house has trouble competing with the 100,000-odd watts the commercial stations beam from Sutro tower. KPOO's problems are complicated by the fact that many poor people don't have FM radios and KPOO can't afford to spend any money promoting the station. Listener subscriptions still hover around the 1,000 mark, according to sources within the station.

KPOO's present programming includes such things as live coverage of the Monday afternoon meetings of SF's Board of Supervisors; a show called "High School Bus Stop," which consists of music, high school news and call-in song dedications once a month, produced by young women from Notre Dame High School; and play-by-play broadcasts of soccer games from Ireland, produced by local Irish soccer fans who get together to foot the $300 transatlantic phone bill.



PHOTOS BY RICK GROSSE

Keith Moore plays progressive jazz at KPOO

KPOO's programming includes rare reggae, blues records and live soccer games from Ireland.

Within the next month, KPOO expects to move to more spacious quarters in a new city-owned community cultural center on Fulton Street in the Western Addition. Here, they'll continue their community programming and fundraising to meet their approximately $35,000 yearly budget. A few KPOO staffers receive below-survival stipends; the rest volunteer. According to KPOO's public file, most of the operating money ($30,000) has come so far this year from the SF Foundation, with another $4,000 from the California Arts Commission. Songhai, extremely close-mouthed about finances, refused to say just how much comes in from subscriptions.

Barbara Lubinsky, one of KPOO's news coordinators, says the 14 or so news volunteers want to "serve the community, serve people who haven't had access to the media before."

At least part of the time they succeed. Last summer, when a Western Addition fire destroyed nine houses, a KPOO volunteer called the station with a live report. One family that was listening heard that their relatives had been burned out. Afterward they wrote KPOO, "At the very minute that terrible fire was going on Mama [O'Shay, a volunteer announcer] was on the phone and on the radio telling us about it while she watched it. You could hear in her voice how terrible it was and she told about the familys who lost everything and the children standing on the corners wrapped in blankets scared and crying. She asked people to open their doors . . . One of the families burned out was our kin and we brought them in to our house She gave the big shots in the city hell because there was only one fire hydrant and nine houses burning. . . . One of our favorite KPOO people showed us again how much she cares and how KPOO is for the people."

It's response like this that makes KPOO feel it's living up to its sobriquet.

Morning radio

A program guide

By B. Lance Greenfield

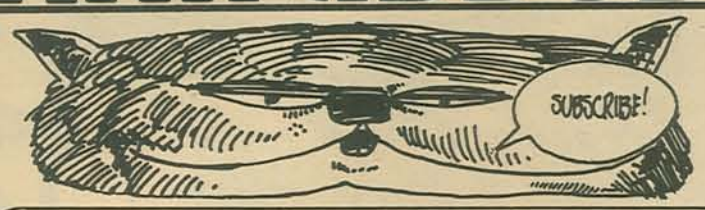
For many people, the sound of a blaring clock radio in the morning is as natural as roosters used to be. Some folks take showers with a radio playing in the background, then fix breakfast with the same accompaniment. Those who travel to work by car can keep in touch with the airwaves right up to the last possible minute.

In the radio business, the hours of 6 to 10 am are known as "morning drive time." More people listen to the radio then that at any other time throughout the day. Here's a rundown of what this silent majority is listening to in the Bay Area.

continued next page

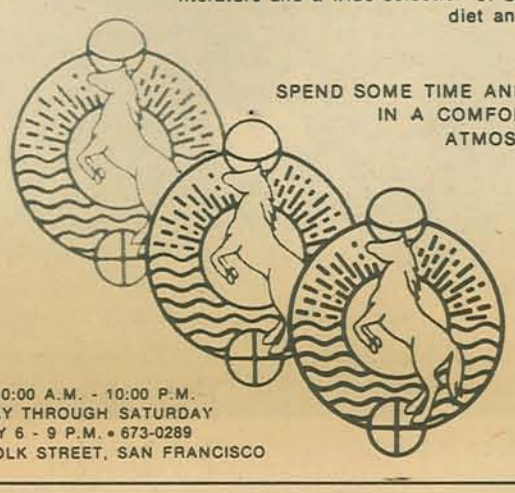


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AM

KSFO 560 (Music, news, talk)

MONDAY-FRIDAY

6-9 am **Jim Lange.** Music, news, sports, commute traffic reports. 9 am-noon **Gene Nelson.** Music, news, sports.

SATURDAY

6-9 am **"The Vintage Music Machine"** with Rick Wagstaff. Great music from the Twenties, Thirties and Forties. 9 am-noon **Buddy Hatton.** Music, news, sports.

SUNDAY

6 am-noon **Aaron Edward's Sunday Sounds.** Music, news, Mike Powell with Public Affairs Shorts.

KFRC 610 (Top 40 Rock)

MONDAY-FRIDAY

6-9 am **Dr. Don Rose.** 9 sm-noon **Don Sainte-Johnn.**

SATURDAY

6 am-noon **Mucho Morales.**

SUNDAY

6 am **Ask the Professor.** 6:30 am **On the Berkeley Campus.** 6:45 am **Science of Mind.** 7 am **Reflections.** 7:30 am **Focus '76.** 8:30 am **Equal Time.** 8:45 am **La Salsa.** 9 am-noon **Mucho Morales.**

KNBR 680 (Music, news, talk)

MONDAY-SATURDAY

6-10 am **The Frank Dill Show.** 10 am-2 pm **The Mike Cleary Show.**

SUNDAY

6-7 am **NBC News** (on the hour); KNBR local news; National Radio Pulpit; Eternal Light. 7-8 am **NBC News** (on the hour); KNBR local news; Guideline; KNBR news & sports; Herald of Truth. 8-10 am **Joyful Sound; Hour of Freedom; NBC News** (on the hour); **Faith Forum; Voice of Prophecy.** 10 am-4 pm **The Ron Reynolds Show.**

KCBS 740 (News)

MONDAY-FRIDAY

6-10 am **Anchorman Dave McElhatton,** assisted by Clancy Cassell. Traffic reporter Ted Thomas is aloft in his single-engine plane. Harry Geise gives short- and long-range weather forecasts. Ray Hutchinson reports direct from the Pacific Stock Exchange. Joe Carcione's at the Produce Market. 10 am-noon **Anchorman Larry Cooper.** Business news every half hour. Featurettes: Merle Ellis, the butcher; Robert Finigan's Wine Guide; Time for Health; What's Happening? (to women); That's Entertainment, Learning Center, Watching Television, Mike Roy's Cooking Thing.

SATURDAY

7 am **World News Roundup.** 11:07 am **Weekend Happenings/University Explorer.**

SUNDAY

6:30 am **Mormon Tabernacle Choir.** 7:24 am **World of Religion.** 8:26 am **A Question of Religion.** 8:30 am **In Depth** (interviews with Bay Area newsmakers). 9:30 am **Face the Nation.**

KGO 810 (News, talk, sports)

MONDAY-FRIDAY

5-9 am **News.** 9 am-noon **Owen Spann** (talk, call-in, varied guests on various subjects).

SATURDAY-SUNDAY

5-8 am **Jay Snyder** (California Weekend, entertainment). 8 am-noon **Sportstalk** (Greg Jordan hosts, call-in, personalities).

KNEW 910 (Country)

MONDAY-FRIDAY

5-9 am **Moon Taylor.** 9-11 am **Cliff Haynes.** 11 am-3 pm **Bill Collins.**

SATURDAY

5-10 am **Ray Martin.** 10 am-2 pm **Moon Taylor.**

SUNDAY

6 am **Bob Jackson** (music). 7:30 am **Rev. Henderson.** 8 am **Religious programming.** 8:45 am **Bob Jackson** (music). 11 am **Frank Terry.**

KABL 960 (98.1 FM) ("Beautiful")

MONDAY-FRIDAY

6 am-noon **Bill Moen** pokes wry humor at the morning. Business news at 8 am. *News on the hour, history and contests on the quarter hour, KABL Calendar at quarter till the hour.

SATURDAY

6 am-noon **Harry Webster** lets everybody sleep late.

SUNDAY

6-8 am **Church Page,** with religious music and announcements. 8-8:30 am **Today's Challenge** from the University of Colorado. 8:30-9 am **Back to God.** Nonsectarian religious discussions.

KFAX 1100 ("Inspirational")

MONDAY-FRIDAY

6:30 am **Peace for Today.** 7:45 am **Hour of Prayer.** 9:30 am **Haven of Rest.** 11:45 am **Renewal.**

SATURDAY

10:30 am **Bible Study Hour.**

SUNDAY

9:30 am **Quiet Hour.** 10:30 am **The Lutheran Hour.** 10:55 am **Jewish Perspective.** 11 am **Lakeshore Ave. Baptist Church.**

KYA 1260 ("Progressive" Rock)

MONDAY-FRIDAY

6-10 am **Michael O'Connor.** 10 am **Chris Cane.**

SATURDAY

6-10 am **Michael O'Connor.** 10 am **Gary Cocker.**

SUNDAY

6 am **The Protestant Hour.** 6:30 **Crossroads.** 7 am **Sounds of Joy.** 7:30 am **Scan.** 8-9 am **Love on the Rocks** with Father Harry. 9 am-noon **American Top 40** with Casey Casum.

KDIA 1310 (Disco/Soul)

MONDAY-SATURDAY

6-10 am **Johnny Morris Experience.** 10 am **Doug Cass.**

SUNDAY

6 am-noon **Religious programming.**

KEST 1450 (Religious)

MONDAY-FRIDAY

6 am **Hour of Deliverance.** 6:15 am **Brother Faye Spencer.** 6:30 am **KEST Church Calendar.** 6:35 am **Coffee with the Parson.** 6:40 am **Blessings from Unit.** 6:45 am **Radio Bible Hour.** 7 am **Christian Crusade** with Billy James Hargis. 7:15 am **Rev. David Nunn.** 7:30 am **Kemp Meeting Hour.** 7:45 am **Power of Choice** with Dr. William Miller. 8 am **Rev. Kaplan** "Jewish Voice." 8:15 am **Dr. Jack Addington** "Abundant Living Foundation." 8:30 am **Gospel Hour.** 9 am **American Indian Hour.** 9:15 am **Inspirational Music.** 9:25 am **Church Calendar.** 9:30 am **Christian Missionary Society.** 9:35 am **Blessings for Unity.** 9:40 am **Coffee with the Parson.** 9:45 am **Radio Bible Hour.** 10 am **Through the Bible.** 10:30 am **Voice of Pentacost.**

SATURDAY

6 am **Gospel Hour.** 6:30 am **On Campus.** 6:45 am **God's News Behind the News.** 7 am **Christian Missionary Society.** 7:05 am **Inspirational Music.** 7:15 am **Children's Gospel Hour.** 7:30 am **Rev. Iona Perow.** 7:45 am **Power of Choice.** 8 am **Quiet Hour.** 8:30 am **Family Theater** (old radio shows). 9 am-noon **Les Maloy's Contemporary Classics** (comedy).

SUNDAY

6 am **Insight.** 6:30 **Rose of Sharon.** 7 am **Christian Missionary Society.** 7:05 am **Church of Christ, Alameda.** 7:30 am **Bible Day Revival.** 8 am **Quiet Hour.** 8:30 am **Hour of Blessings.** 9 am **Prayer Garden, COGIC.** 9:15 am **Mt. Herman Independent Baptist.** 9:45 am **Voice of Deliverance.** 10 am **Oral Roberts.** 10:30 am **Life Tabernacle.** 10:45 am **First Church of Religion Science.** 11 am **Voice of Lakeside Baptist Church.**

FM

KQED 88.5 (Community)

MONDAY-FRIDAY

6 am **Morning News** from National Public Radio. 6:05 am **Stereo Masterpieces.** Classical selections. 6:30 am **BBC Radio Newsreel.** International news. 7 am **Morning News** (NPR). 7:30 am **News Headlines.** 7:35 am **Music**



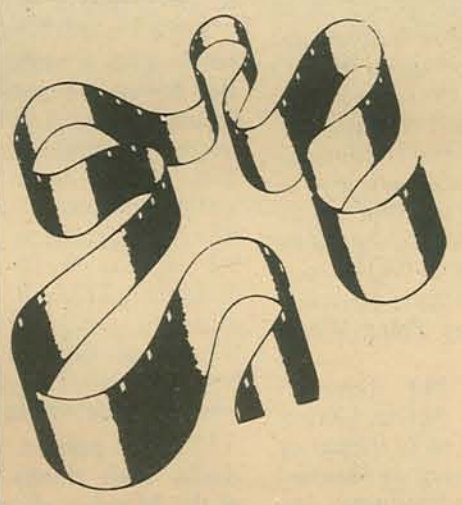


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Notes. 8 am **Arts Realm.** 8:30 am **News headlines.** 9 am **Arts Reporting Service.** 9:30 am **News Headlines.** 10 am **Stereo Masterpieces** (or National Press Club address). 11 am **Newspapers for the Blind.**

SATURDAY

7 am **Saturday Masterpieces.** 8 am **American Issues Radio Forum.** 11 am **Music World** of Joe Thompson.

SUNDAY

7 am **Sunday Masterpieces.** 10 am **Vocal Scene.** 11 am **Sunday at the Opera.**

KPOO 89.5 (Community)

MONDAY

7-9:30 am **New Morning News.** 9:30-11 am **Metapoo Fantasy.** 11 am-noon **A Single Spark.** Winter Soldier Organization.

TUESDAY

7-9 am **New Morning News.** 9-11 am **Community Radio from the Dock of the Bay.** 11 am-noon **What It Is?** Politics, history and culture.

WEDNESDAY

7-9 am **New Morning News.** 9-11 am **Old Time Folk Bluegrass.** 11 am-noon **Women's Voices.**

THURSDAY

7-9 am **New Morning News.** 9-11 am **One Struggle, Many Fronts.** Interviews. 11 am-noon **American Issues Forum.** Call-in.

FRIDAY

7-9 am **New Morning News.** 9 am-noon **Erzule.** Enchanting music.

SATURDAY

7-9 am **Country Western Time.** 9-10 am **Kidspace.** 10 am-noon **Sounds of People.**

SUNDAY

7-9 am **Good Morning Show.** 9-10 am **Irish Rebel Hour.** 10 am-noon **Gospel Caravan.**

KALX 90.7 (Community-UC Campus, Berkeley)

(KALX broadcasts from 2 pm to midnight.)

KALW 91.7 (Community)

MONDAY-FRIDAY

6:15 am **Morning Music.** 6:30 am **All Things Considered.** 7 am **Voices in the Wind.** 8 am **Our Heritage, Our Hopes** (M); **Viewpoint on Nutrition** (Tu); **In Black America** (W); **Transatlantic Profile** (Th); **The Blind In Our Society** (F). 8:30 am **200 Years** (M); **The Inquiring Mind** (Tu); **Mbari Mbayo** (W); **Dutch Soloists and Ensembles** (Th); **Those Little White Lies** (F). 9 am **School-Community Kiosk** (M); **The Human Condition** (Tu); **Standard School Broadcast** (Th); **This is Ragtime** (F). 9:30 am **Volunteers and Kristi Kurtz** (M); **The Search for Mental Health** (Tu); **Hidden Faces Speak Out** (W); **Let's Heat It** (Th); **Jazz Revisited** (F). 10 am **Hearing From Us!** (M); **BBC Science Magazine** (Tu); **Jazz Revisited** (F). 10 am **Hearing From Us!** (M); **BBC Science Magazine** (Tu); **Presidio Jr. High Presents** (W); **KALW Special** (Th); **Folk Music & Bernstein** (F). 10:30 am **Bay Area Story Tellers** (M); **Man and Molecules** (Tu); **People and Ideas** (W); **What's Normal?** (Th). 11 am **Options V** (M); **Options in Education** (Tu); **Options II** (W); **Options III** (Th); **Options IV** (F).

SATURDAY

6:15 am **Morning Music.** 6:30 am **All Things Considered.** 8 am **Here Comes the Sun.** 8:30 am **Around and About the Zoo.** 9 am **Listen and Imagine.** 9:30 am **The Singing Lady.** 10 am **The Secret Garden.** 10:30 am **Two by Two Players.** 11 am **Story Hour.**

SUNDAY

6:15 am **Will Shakespeare and Friends.** 7 am **Mountain Music Jubilee.** 7:30 am **Music from Germany.** 8 am **The Eternal Light.** 8:30 am **Jewish Viewpoint/Present Tense.** 9 am **Music from Oberlin.** 10 am **Folk Festival, USA.**

KJAZ 92.7 (Jazz)

MONDAY-FRIDAY

7 am-1 pm **Jerry Dean.**

SATURDAY

7-9 am **Scott Brown.** 9 am-1 pm **John Rogers.**

SUNDAY

5-8 am **Gospel.** 8 am-2 pm **Pete Enwright.**

KYA 93.3 ("Progressive" Rock)

MONDAY-SATURDAY

6-10 am **Michael O'Connor.** 10 am-noon **Gary Cocker.**

SUNDAY

6-9 am **Sunday in San Francisco.** 9 am-noon **Gary Cocker.**

KPFA 94.1 (Community)

MONDAY-FRIDAY

6 am **AM/FM.** 9 am **Morning Concert** (Classical selections). 11:15 am **Readings** (Poetry, prose). 11:45 am **Calendar.**

SATURDAY

6 am **Gospel Experience.** 9 am **Saturday Morning Music** (Music of different lands).

SUNDAY

8 am **Bach Cantata.** 8:30 **Sleepers! Awake.** 11 am **Folk, Blues and Jazz.**

KSAN 94.9 (Rock)

MONDAY-FRIDAY

6-10 am **Terry McGovern** (7 am **Listeners Personals.** 8 am **What's Happening.** 7:30 am **News**). 10 am-2 pm **Bonnie Simmons** (10:30 am **Scoop Nisker's Last News Show**).

SATURDAY

6-10 am **Don Potoczak.** 10 am-2 pm **Tony Kilbert.**

SUNDAY

7 am-noon **The Talkies.** Talk/feature show including live and taped interviews and listener call-ins.

KKHI 95.7 (Classical)

MONDAY-FRIDAY

6-10 am **Classical music** with Lou Sinclair. 10 am-2 pm **Classical music** with Bill Agee.

SATURDAY

6-9 am **Classical music** with Keith Lockhart. 9-10 am **"Our Youth in Concert"** with Bill Hollenbeck. 10 am-noon **Classical music with Keith Lochart.**

SUNDAY

6 am **Classical music** with Keith Lockhart. 6:30 am **Celebrity Interviews** with Lee Whiting. 7 am **Conversations from Wingspread** (social commentary). 7:30 am **Spangler's World** (social commentary). 8 am **Public Affairs** Broadcast with Monna Frost. 8:30 am **Traditional Roman Catholic Mass.** 9-10 am **Sacred music** with Keith Lockhart. 10-11 am **Classical music** with Keith Lockhart. 11 am-noon **Classical French music** with Keith Lockhart.

KRON 96.5 (Easy Listening)

(Predominantly easy listening music interrupted for news on the hour, 7 days a week, 6 am to noon.)

KEAR 97.3 (Inspirational)

MONDAY-FRIDAY

6 am **Morning Clock.** 9 am **Back to the Bible.** 9:30 am **The Christian Home.** 11:55 am **News.**

SATURDAY

6 am **On Saturday Morning.** 6:30 am **News in a Different Dimension.** 7:15 am **Letter from Africa.** 7:30 am **The Stones Cry Out.** 7:45 am **Science, Scripture and Salvation.** 8 am **No School Today.** 9 am **Back to the Bible** (Youth Broadcast). 9:30 am **On Saturday Morning.** 11:55 am **News.**

SUNDAY

6 am **Prelude to Worship.** 7 am **Baptist Hour.** 7:30 am **Sunday School Clinic.** 7:45 am **Prelude to Worship.** 11 am **Morning Worship Service** from First Baptist Church of Los Altos.

KCBS 98.9 (Contemporary Rock)

MONDAY-SATURDAY

6-10 am **Sam Van Zandt.** 10 am **Bill Keffury.**

SUNDAY

6 am **Capital Cloakroom** (CBS Network). 6:30 am **Crosstalk.** 7 am **Contact.** 7:30 am **Contact, Part II.** 8 am **SF State University Green Room.** 9-10 am **Valuable Music** with Jim Illig (music with religion). 10 am **Bill Keffury.**

KNAI 99.7 (News and Information)

MONDAY-SATURDAY

6:30 am **Local News** (also 6:59, 7:30, 7:59, 8:30, etc.). 6:50 am **Local**

continued on page 22

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Free: Thurs., April 22, 7:30 pm*

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Mon., May 3, 12:15 pm*

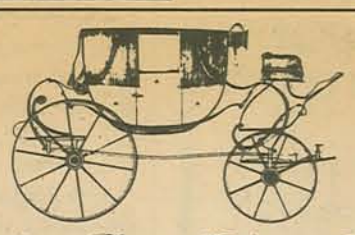
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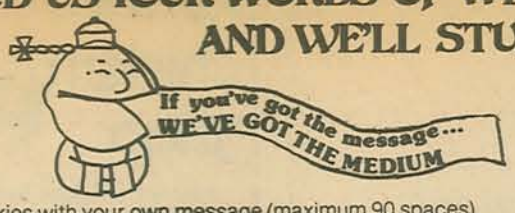


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Burritos	95¢
Enchiladas	1.45
Quesadillas	1.45
Huevos con chorizo	1.75
Huevos Rancheros	1.75
Flautas con crema	1.55
Tostadas de pollo	1.55
Guacamole	1.45
Chili	cup 55¢ bowl 95¢
Soup	cup 45¢ bowl 75¢

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Mahavishnu's metamorphosis

John McLaughlin and the Mahavishnu Orchestra: Inner Worlds (Columbia PC 33908)
Doldinger: Jubilee '75 (Atlantic SD 18162)
Finch: Glory of the Inner Force (Atco SD 36-124)

Maybe you've noticed: Europeans tend to be better than Americans at everything except killing people and making money. Science, culture, lovemaking — you name it, the Europeans will make us look like amateurs at it. Not because they drink different water or curl their tongue when they speak — it's simply natural selection. Two hundred years ago, intelligent, artistic, sensual Europeans looked at the New World and saw one vast, vulgar headache; wisely, they chose to remain Europeans. Others, however, looked at the New World and saw a bang-up opportunity to kill people and make money. And here we are.

This explains why, by and large, Europeans are so much better at making music than white Americans. (Black Americans, who came to the New World whether they wanted to or not, are obviously excluded from this theory.) Whether they be Dutch or Italian or German or Hungarian, European musicians blaze the trails that white Americans follow years later, if at all.

European rock is progressive in the truest sense of the word. Not only is it advanced, but it is constantly advancing, while American rock stumbles around like a drunk in the dark. Europe has audiences, record contracts and continent-wide television exposure to offer avant-garde musicians; America has food stamps. Americans who want to play good music, from Jimi Hendrix to Keith Jarrett, have found it necessary to go to Europe to get the kind of support a developing artist needs.

John McLaughlin, an English guitarist with an impressive jazz background, introduced European avant-garde rock to the US. While other Miles Davis alumni like Tony Williams, Larry Coryell and Chick Corea were beginning to bring rock techniques to jazz, McLaughlin was the first to go all the way over and bring jazz principles to rock. Purists may consider that a sellout, but McLaughlin proved to be the bridge that American audiences needed to get from rock to jazz.

McLaughlin's Mahavishnu Orchestra has gone through a thorough metamorphosis since then. And the current lineup — Narada Michael Walden on drums, percussion and keyboards, Ralphe Armstrong on bass and Stu Goldberg on keyboards and synthesizers — isn't as strong as it should be. McLaughlin is an exceptionally dynamic and dominating guitarist, but, if left to his own devices, he tends to get monotonous. He needs sidemen who can occasionally grab the flow of the song and shove it in another direction, or at least provide a little color to flesh out McLaughlin's drone. People like Jan Hammer, Jerry Goodman, Billy Cobham and Jean-Luc Ponty could do that. The current Orchestra members can't. They just don't seem to have much in the way of original ideas. They manage to keep up with McLaughlin's fiery leads, which is no small accomplishment in itself, but they never go much beyond that.

The real problem with *Inner Worlds*, though, is the singing that Walden and Armstrong attempt on several cuts. Both are adequate vocalists, but there's no reason why a great jazz-rock band needs to mess around with this kind of lame pop. "In My Life," a childish, fawning tribute to Mahavishnu mentor Sri Chinmoy, is the worst example, although it's somewhat redeemed by McLaughlin's rich 12-string acoustic guitar work. Basically, *Inner Worlds* is great when they're not singing and indifferent when they are.

German saxophonist Klaus Doldinger and his quartet, Passport, have been well established throughout Europe for years, but despite several American albums they're still waiting for someone to notice them over here. *Jubilee '75* ought to help, thanks largely to the guest appearance of American jazz pianist Les McCann.

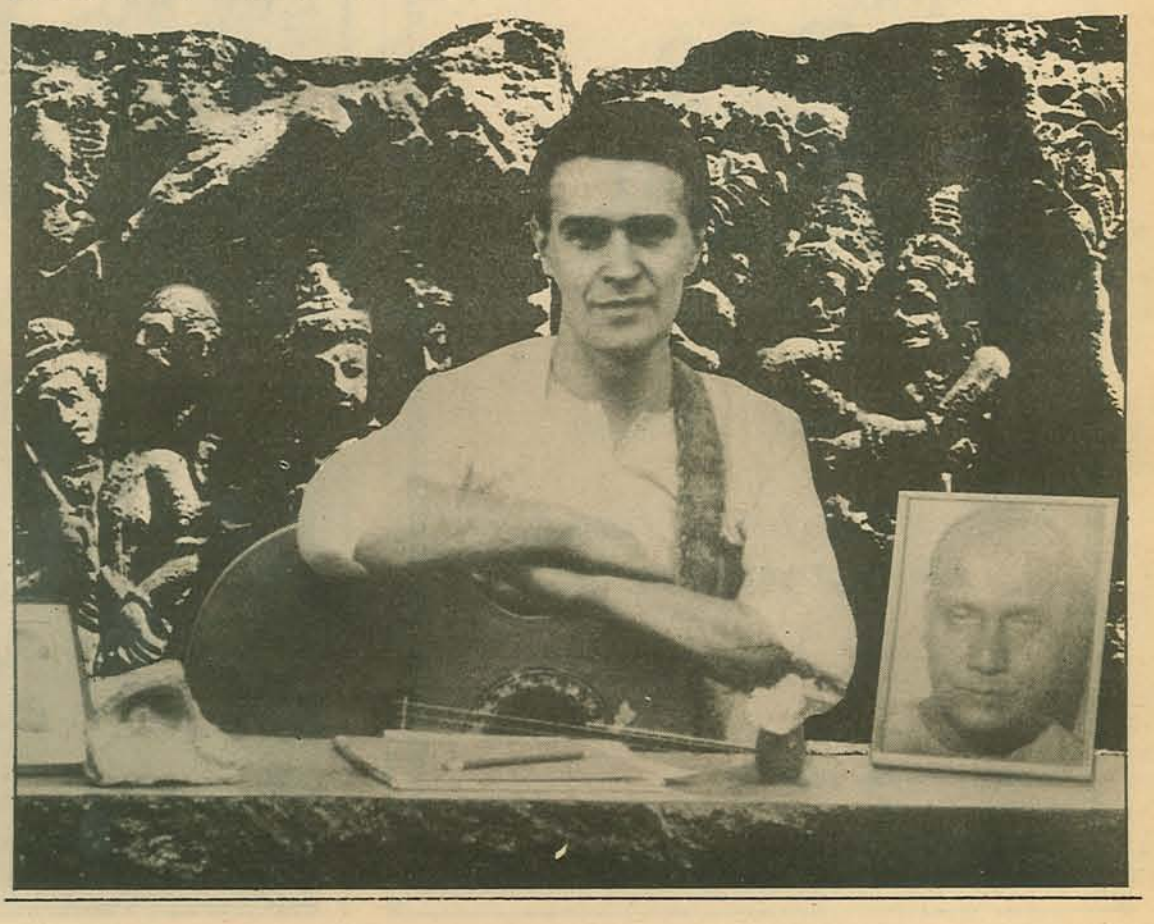
Jubilee was recorded live in Hamburg last August, in the midst of a 29-city tour by Passport and guests McCann, Buddy Guy, Philip Catherine, Johnny Griffin and Peter York. A strong band in its own right, Passport has virtually unlimited possibilities to explore with all that guest talent.

The album opens with a great rendition of Eugene McDaniels's instant classic, "Compared to What," with McCann contributing a tasty gospel intro on the Fender Rhodes and an equally funky vocal. The remaining five cuts are purely instrumental and uniformly excellent. The band's power comes from challenging interplay between dual instrumentation — Griffin and Doldinger on sax, York and Curt Cress on percussion, Guy and Catherine on guitar, McCann and Kristian Schultze on keyboards. Each member of each pair is constantly straining to outdo the other, driving to progressively higher intensities. Catherine, a young Frenchman, stands out above it all; this man is definitely going to be heard from.

Finally there's Finch, a Dutch heavy-metal avant-garde quartet very similar to that other famous Dutch heavy-metal avant-garde band, Focus. Their first American album, *Glory of the Inner Force* (John McLaughlin must write their album titles for them), is relentlessly powerful and considerably more aggressive than you'd expect from a country whose chief products are tulips, wooden shoes and water.

The members of Finch seem to be less technically proficient and less daring than Focus; at any rate, they don't go in much for individual flash, concentrating instead on a smooth, tight ensemble sound. Guitarist and composer Joop van Nimwegen plays in a style reminiscent of the Allman Brothers' Richard Betts, working around basic scales, gradually weaving ever more intricate extrapolations around them, building to higher and higher crescendos before finally climaxing — sort of like good sex. Cleem Determeijer's baroque keyboard work balances off van Nimwegen's pyrotechnics, giving the music the kinds of depth and color that Mahavishnu Orchestra so noticeably lacks. ■

Mahavishnu John McLaughlin



CRITIC AT LARGE/MERRILL SHINDLER

Remnants of the counter culture

Some notes on the highest form of restaurant service

Frankly, I think the counter is the highest possible form of restaurant service. Consider the advantages: You can see what the chef is up to, carefully assaying quality and keeping a wary eye out that the kitchen help doesn't flavor your pot roast with a sneeze or some cigarette ashes. Then you can learn some tips on the preparation of exotic dishes along with some fancy tricks of the stove — like adding olive oil to the butter at Little Joe's or the difference between clockwise and counter-clockwise wokking at the Hunan. And, of course, you can chat at length with the cook, getting yourself rewarded for your interest with tastes of the odd dish and, with any luck, a bigger portion than the swells who glare at each other in the booths. Herewith are my picks of the counter culture — there are others, I know, but these consistently present the best stage show in town . . . and feed you, too.

The German Cook, 612 O'Farrell, SF, 776-9022. Mon.-Sat., 4:30-9:30 pm. The German Cook has three small booths and seven counter stools, a small phonograph that plays scratchy waltzes, and the best bargain German cookery in town. The food is pretty basic, leaning toward hearty wurst, well-prepared Wiener schnitzel and topnotch daily specials like the sauerbraten on Saturdays. Full meals linger around $3, and the Cook hasn't changed prices in nearly three years, for fear that the old-timers who habituate there wouldn't stand for it. All dinners are served with fried potatoes and tasty cabbage, and there's wine and a broad spectrum of German beers. The German chocolate cake is exceptional.

Hunan, 853 Kearny, SF, 788-2234. Mon.-Sat., 11:30 am-8 pm. It's not as if this place hasn't been written about to the point of wretched excess. Still, the food continues to be wonderful, and the works behind the counter are a joy to behold. Hot fagara peppers dominate the workings of the sizzling woks as fried onion cakes ($1) follow Hunan smoked ham ($3.75) and farmer's pork ($4) to the salivating masses seated at the eight counter seats and handful of overcrowded tables. This place boasts the fastest wokkers in town, along with a three-ring circus of ham choppers and garlic slicers strategically mounted along the counter. I've darn near choked on a breaded sparerib watching these ladies wield their cleavers with brazen disregard for their extremities, but I've never seen a digit wind up in a bowl of noodles.

Manila Cafe, 826 Kearny, SF, 398-9565. Daily 11 am-midnight. If Didi and Gogo ever grow tired of waiting for Godot, they'll probably come to the Manila Cafe to eat and quaff a San Miguel beer. The Cafe isn't so much like a restaurant as it is a landscape. It's an enormous, dimly lit room with two bare bulbs hanging overhead, a few sparse formica tables with miles between them, a counter with some mendicants permanently sloped against the toothpick holders, some decor provided by a "Santa Claus drinks Coke" sign and an inexplicable notice in Hebrew, three pinball machines in the back and a jukebox with classics like Don Ho and his Royal Hawaiians playing the unforgettable "Tiny Bubbles." You can almost hear the foghorn outside, even on the sunniest of days. Needless to say, I love the joint.

One evening recently, as some sleazy characters in raincoats wandered into the backroom (never to return) and an ancient character sporting a giant droopy moustache muttered into his beer at the counter seat next to mine, I happily knocked down one of the biggest meals I've had in years — a huge plate of pansit na hipon, soft noodles with shrimp and vegetables and a side of rice covered with pork gravy. There's no extra charge for the rice or, indeed, for refills on the rice, which must be unique in the known universe. The menu contains 50 items, mostly noodle and rice variations covered with meat or fish of sundry denominations. The food could certainly be better, but then where else in the city is the graffiti in the bathroom written in Tagalog? All dishes on the menu, by the way, are $2.25, and San Miguel is a low 75¢.

Vera's Place, 3740 Geary, SF, 751-3856. Mon.-Fri., 7 am-7 pm; Sun., 7 am-3 pm (though when asked about her hours, Vera replied, "It depends. Everything depends"). Vera's looks for all the world like the all-American coffee shop/luncheonette. And in a way it is — Vera, a sturdy Russian sort, can cook up a fine breakfast of ham and eggs with home fries while tending to the day's cauldron of borscht with her free hand. Vera's is spotlessly clean, with a long old-fashioned counter with coat hooks on the walls and no decorations to speak of. If you're not sure what you want, Vera will tell you what you'll like and what's good for you. And she's always right, though she seems to charge for the advice: borscht runs $1.35 the bowl and piroshki 75¢ each, among the highest prices outside of tablecloth restaurants. They're both pretty good, as are the beef Stroganoff and the golubtzi (stuffed cabbage), and the food's so hearty and the counter chatter so rousing that a little extra expense isn't painful. As a sign on the wall says, Vera's accepts "only cash."

Coming up: Secrets of sushi revealed; in search of the raw oyster; zabaglione before your very eyes; and the joys of pupusas — all explicated without guilt or excessive weight gain. ■



PHOTO BY ROSE SKYTTA

The wurst is yet to come: loyal customers belly up to the counter at the German Cook.

Pat's Pot Roast

So Tudor, the grains of flesh
as long as Henry's early lust.
The carrots float like galleons
The onions, however, are quite self-contained.

Pot roast! You are the gravy of meats;
We could use you for a table to eat veal on.

When the lid is on
you read Chaucer.

Planked, swashbuckling, juicy
finally dividing before the fork
like thighs,
succulent, most friendly of meats.

—Don McClelland

Hot Nights

The thief approaches:
black shoes clanking on the subway platform,
headlines crying for a raise.

The night approaches:
stars short-circuiting above the geiger counter
of the city.

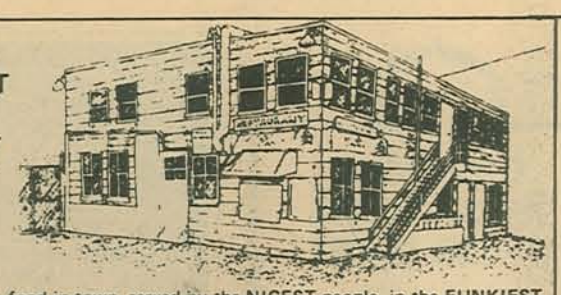
The poet sneaks up an oily elevator to the moon.

Thief, night and poet dive into a glass of water,
to pounce on the reflection of the moon.
They gulp it down ninety-nine percent
— an almost perfect crime —
and sail down their own esophagi
to stops unknown.

— Alexis Rafael Krasilovsky

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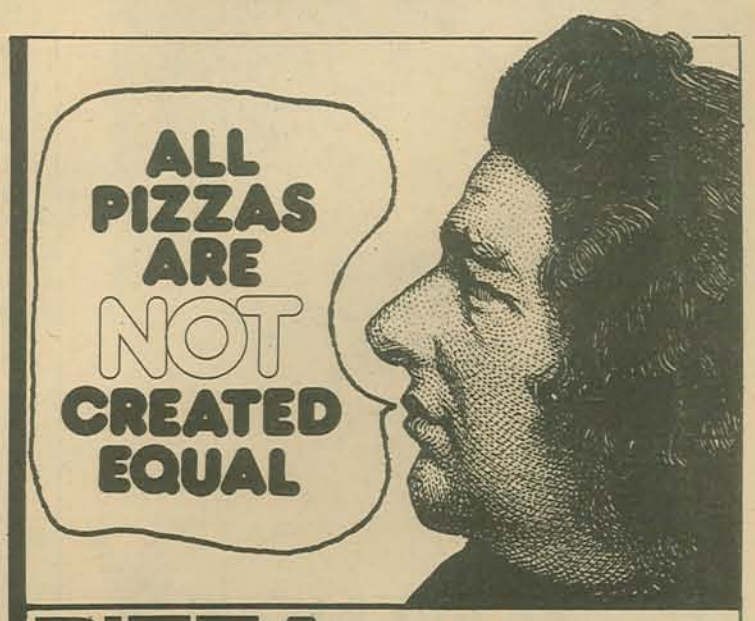
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THEATER/IRENE OPPENHEIM

Blood pudding

A Great White Huntress on the dark continent



Hungry for power: F. Jo Mohrbach as Beclch

Beclch, Rochelle Owens, the Berkeley Stage Company, 1111 Addison Street, Berkeley. Thurs.-Sun. through April 25. 8 pm. Adm. Fri. and Sat. $3.50; Thurs. and Sun. $2.50. Info. 548-4728.

"Every evening I see an execution, a hanging, a suicide, or at least a poisoning with an accompaniment of cries, convulsions and death agonies. It's charming. I'm growing a bit blase and my sensitivity has been so dulled that I laugh my head off."

—George Sand on the Paris theater season of 1829.

It's too bad George Sand has to miss the Berkeley Stage Company's production of Rochelle Owens's *Beclch*. For the blase Sand might have managed to glean a few sarcastic chuckles from Owens's gory dramatic "blood pudding."

Owens, a contemporary New York playwright, is best known for *Futz*, a black comedy about a farmer who prefers pigs to women. *Beclch*'s (it's pronounced Bek-lek) subject matter is a bit denser. It's so dense, in fact, that after the first few minutes I began to wonder if Owens had any coherent understanding of the play herself. *Beclch* frequently felt as if she had randomly written down her favorite aberrations and then desperately, and without much success, tried to find a philosophical scheme to fit them into.

The resulting mumbo jumbo, first produced in 1967, seems to be about the disintegrating members of a disintegrating society. The play's main character, Beclch (described in the program as "a Great White Huntress") arrives in turn-of-the-century Africa with husband Yago and a small entourage. Finding herself released from the restraints of "civilization," Beclch's primitive instincts come slithering out, and she spends the hot afternoons committing esoteric murders, gnawing bones and offering up an occasional ritual sacrifice between erotic chomps on various bananas. An ambitious soul, this Lady Macbeth of the jungle also savors power, and after some mucky maneuvering, she and Yago become tribal King and Queen. Their reign is tumultuously brief.

Some of Owens's ideas are highly theatrical, such as the bit when Beclch draws a V in honey on the bare bellies of her subjects and then licks the gooey sweet stuff off them one by one. Owens, however, doesn't really have control of her material. She cheats, throwing images around as if they mean something but never clarifying exactly what it is she's trying to get across. Her uncertainty, demonstrated by the lack of real character development and interaction, gives the play's violence a gratuitous feel, and the work crumbles into a nauseating pastiche full of innuendo but without intellectual substance.

Given *Beclch*'s shaky construction, it's not too surprising that Berkeley Stage director Robert Silvey is unable to come up with a coherent interpretation. He's also sadly burdened with F. Jo Mohrbach in the critical role of Beclch.

Mohrbach's only dramatic asset is impressive girth. The bulky lady eats well on stage (something she does almost continually), but she can't act. Her terribly colorless portrayal is underscored by George Coates's exceptionally fine characterization of Yago. To become King, Yago has contracted a case of elephantiasis (the natives consider it "the royal disease"), and Coates drags his green, swollen, pus-filled leg after himself with wincing skill. Every detail of Coates's performance is a pleasure. He begins the play as a knickered, hen-pecked, pursed-lipped Edwardian, then transmogrifies into the equally pathetic King Yago. Absurdly blanketed in a patched red cloak and adorned with thread spool necklaces, Coates registers Yago's insecure confusion with facial nuance, the constant nervous adjustment of his robe, or his hands that twist together in anxious fluttering. The rest of the cast of 12 are all interesting performers, but the lack of directorial focus and a decipherable script often leaves them floundering in search of their characters.

The play is oddly staged, with the audience sitting on two sides of Bruce Keeler's spare set, which means that most of the action is viewed in profile. The African costumes by Shelley Hischier and Janice Weingrod are intriguingly pieced together with scraps and imagination. Chura Johnson supplies the effective drum music, although more could be done with sound, visuals and lighting to evoke a fetid jungle atmosphere.

Despite weaknesses, the production remains a noble attempt, and there are good moments. But the play's the thing, and in this case the whole adds up to less than the sum of its parts. The evening is best described by Beclch herself. "That itching," she says, recalling a tropical rash, "felt like imperfection laying its eggs on me." Well, that's pretty much what the play felt like, too.

Musical marzipan

Irma La Douce, music by Marguerite Monnot, book by Alexandre Breffort, the Eureka Theater, 3886 17th St., SF. Thurs.-Sun. 8 pm, Fri. and Sat. 8:30 pm, through May 5. Adm. $3 Thurs. and Sun. $4 Fri. and Sat. Info. 863-7133.

If you like your theater full of thoughtful resonance and your musical comedies tinged with social satire, you should stay away from the Eureka Theater's *Irma La Douce*. For *Douce* offers nothing but an evening of delightfully mindless and tunefully ephemeral pleasures.

Written in the late 1950s, this unpretentious "entertainment" tells the frothy tale of Irma, a lady of the Paris night who loves and is loved by Nestor, a struggling Parisian law student. Nestor, an unliberated sort, is quite jealous of Irma's work partners, and he decides to do something about it. This solution involves double identities, floor polishing, gangsters, agile penguins, a compulsory excursion to Devils Island and assorted other fripperies. *Douce* is totally unfettered by linear logic.

Douce's score, by Marguerite Monnot, is pleasantly serviceable, while Alexandre Breffort's book is thin and sweetly witless. The Eureka gives the piece a loving production helped along by a cast of ten men and one woman, all of whom have a modicum of performing polish and a lot of warm appeal. Moreover, everyone seems to enjoy themselves as they bounce through choreographer Mimi Sarkisian's basic dance steps or lift their voices in simple harmonies. Particular plaudits are due Judy Feil as saucy Irma and Bruce Hyde as ardent Nestor.

Ronald L. Madonia's set makes extremely clever use of the limited playing area. However, Madonia might have tried to use lighter backdrops or anything that would brighten the Eureka's theater, in which gloom always threatens to swallow the happy performers. Hugh McClure does cheer things up with his fine little band of nine players, and the show is well directed by Chris Silva. My only major complaint is that *Douce* would mightily improve if it were cut by about 20 minutes. It's awfully easy to overdose on this kind of musical marzipan. The show, however, insouciantly survives its flaws, and for anyone fond of light musicals, I recommend *Irma La Douce* warmly. ■

Short take: Although I'm not generally a fan of the Xoregos Performing Company, their current spring program is exceptionally good. The only problem is the $5 ticket price, which is steep for a studio event. Fri., Sat., Sun. through April 25. Info. 986-2775. . . . Pinter's *The Lover* has been extended one week. Info. 751-3391. ■

MOVIES/LARRY PEITZMAN

Sex and sloganeering

All Screwed Up, written and directed by Lina Wertmuller, Lumiere, California nr. Polk, SF; Act II, 2121 Center, Berkeley.

Attractive male-female relationships have been absent from the movies for so long that maybe audiences have forgotten the pleasures of watching Cary Grant woo Katharine Hepburn or Lauren Bacall make a sly pass at Humphrey Bogart. Hollywood's current idea of great romance is exemplified by *Gable and Lombard*, in which Clark Gable, in the person of James Brolin, tricks his way into the bedroom of Carole Lombard, in the person of Jill Clayburgh, and then treats her rough — and she loves him for it.

Another piece of Hollywood nostalgia now on display, *W. C. Fields and Me* enshrines the misogyny of the movies' least likable comedian. In *Lipstick*, a school teacher rapes Beautiful Person Margaux Hemingway, and the point of the film is that rape is the essence of male-female relations in our consumer society — that our sexist, macho media invite us, spur us to rape. In *Barry Lyndon*, the hero seduces the rich and beautiful Lady Lyndon in order to advance himself socially, and once he has won her hand in marriage, he discards her, abuses her physically.

Lina Wertmuller's *Seven Beauties* suggests the same functional approach to sexual seduction. For Wertmuller's hero, however, sex means something more basic than social advancement — it means survival. As a prisoner in a Nazi concentration camp, the hero allows himself to be used by the grossly fat woman commandant, just as his sisters, the "seven beauties" of the title, become whores in order to survive. Wertmuller's bleak view of sex is familiar to audiences from her previous films. Even in *Swept Away*, which more or less takes the form of a romantic comedy, Wertmuller's proletarian hero takes the rich-bitch heroine by force, and she adores it, celebrating the rape by placing a garland of flowers around his penis.

In *Swept Away's* immediate predecessor, just now released in the United States under the title *All Screwed Up* (the original Italian title translates as "Everything Ready, Nothing Works"), Wertmuller again uses the rape scene for the same purpose. One of the men in the film, Carletto, has been trying to seduce one of the women, Adelina, for something like an hour and a half of the film's running time. Finally, in an echo of those man-to-man scenes in American films in which the hero's father or uncle or brother tells him to "be a man" and "go in and take her," Adelina's cousin tells Carletto it's his own fault that Adelina won't put out. Following the cousin's advice, Carletto takes Adelina on the kitchen floor of their communal apartment, much to the approval of their friends and roommates. The next morning she wakes happy, smiling beatifically, in love.

All Screwed Up is a speedy little soap opera about young people who come to the big city (here, Milan) from their rural homes with energy and high hopes but who are finally crushed by the system. Familiar? *All Screwed Up* begins with a chance meeting at a railway station between Adelina, an innocent young farm girl just arrived in Milan, and two unemployed workers, Carletto and Gigi, who themselves have only been in the city a short while. Adelina is waiting for her cousin, Isotta, the only person she knows in Milan; Carletto and Gigi seem to know only each other.

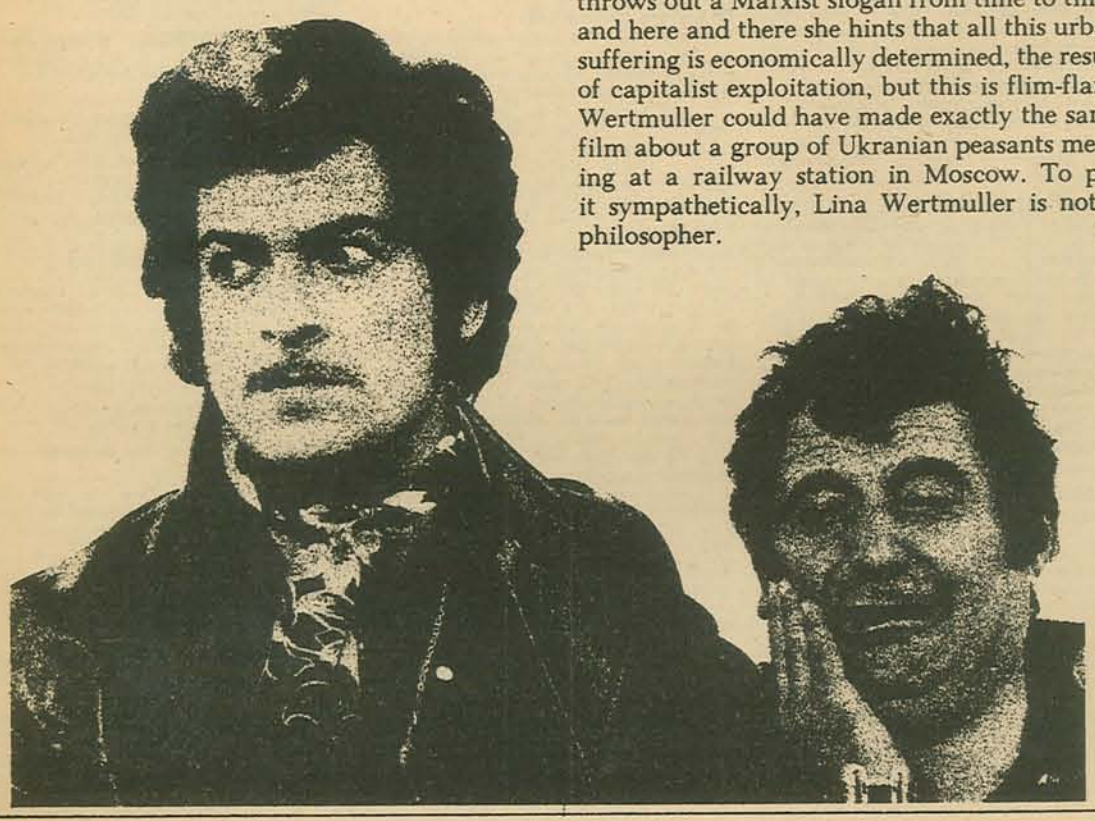
These four become friends, and gradually they attract others to their group — most importantly Saute (a sad-eyed, droopy-mustached man who stands in front of store windows watching a pretty blonde, Mariuccia, dress mannequins) and Biki (a friend of Isotta's, tough, shrewd, streetwise). Biki organizes the group into a "residential commune," but on a pay-as-you-go basis: if the men want coffee, Biki's price is 50 lire; 100 lire for an ironed shirt; 150 for an hour of TV watching. Not surprisingly, this petty capitalism corrupts the relationships among the communards, and eventually all are destroyed by the system.

Adelina, following Biki's advice, says she won't sleep with Carletto until they have saved enough money to marry, and that, by her calculation, will take ten years. Saute and Mariuccia do marry, but their union produces twins and then quintuplets, wasting Mariuccia physically and forcing Saute into the killing pace of two jobs in an effort to earn enough money to support his family. In a desperate effort to earn a fast lira, Saute tries turning tricks, and when that predictably fails, he joins a rich fascist's band of mercenaries. For like reasons, Gigi becomes a thief, and the once-haughty Isotta becomes a hooker.

All this misery and degradation is captured by Wertmuller and her cinematographer, Giuseppe Rotunno (who also works with Fellini), with bravura energy and style. The scene in which Saute — silhouetted against the black night, hat pulled down raffishly over one eye, cigarette smoke flaring from his nostrils — goes out on the back streets of Milan to turn tricks is a piece of high clowning. And Wertmuller's finale, which takes place in the kitchen of the restaurant where Carletto works as a pizza cook, is an absolute knockout.

This final sequence follows the rebellion of the kitchen workers, when the cooks ran out of the kitchen into the main dining room. In the last shot, the cooks have all returned to the kitchen and are watching one of their number, gone berserk, being carried off to an asylum. Wertmuller has carefully arranged the cooks in still-life groupings, and her camera, in a slow tracking shot, moves the length of the large kitchen over these groupings. Then the cooks go back to work, and the camera takes in the renewed activity in circular pans: the color washes out, the screen turns an eerie blue and white, the circular pans grow faster, virtiginously faster, and finally end in a freeze-frame of blurred, chaotic action.

One could hardly ask for more expert filmmaking, but this is a bang-up ending to a whimpering film. So life ends badly for Wertmuller's new urbanites. So they turn to whoring and thievery. So what? It happens every day on "Search for Tomorrow." Undoubtedly Wertmuller's admirers would argue that *her* soap opera has an analytical depth that ordinary soaps lack, but what is her analysis? Wertmuller throws out a Marxist slogan from time to time, and here and there she hints that all this urban suffering is economically determined, the result of capitalist exploitation, but this is flim-flam. Wertmuller could have made exactly the same film about a group of Ukranian peasants meeting at a railway station in Moscow. To put it sympathetically, Lina Wertmuller is not a philosopher. ■



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EVENTS
APRIL 15 THRU 26

by Nancy Dunn

MOVIES

OPENINGS

All Screwed Up

Made between *Love and Anarchy* and *Swept Away*, Lina Wertmuller's *All Screwed Up* is a speedy little soap opera about a group of young people who come to Milan from the Italian countryside and find the big city not entirely to their liking. One of them becomes a hooker, one a thief, one a fascist thug and so forth. From time to time, Wertmuller throws a Marxist slogan into her dialog, and there are vague hints that all the degradation and suffering is economically determined, the result of capitalist exploitation, but this is flim-flam. Wertmuller could have made exactly the same film about a group of Ukranian peasants who find themselves at the mercy of Moscow's big city life. Wertmuller is an immensely gifted filmmaker, and much of *All Screwed Up* is dazzlingly well made; it's just that she isn't the philosopher-queen her admirers fancy her to be. (Lumiere, SF; Act II, Berk.) —L.P.

MINI-REVIEWS

The Adventure of Sherlock Holmes' Smarter Brother

Gene Wilder wrote, directed and stars in this disjointed but amusing comedy, which involves Marty Feldman as a man with a "photographic memory" for conversations, and Madeline Kahn as a music hall performer whose life is threatened by the wicked Professor Moriarty (Leo McKern). Dom DeLuise is on hand as an opera singer who agrees to turn over important state papers to Moriarty during a performance of *A Masked Ball*. Surprisingly, the only performer who isn't funny to watch here is Wilder himself. It seems that Wilder's secret desire was to be a sexy, romantic leading man and in the middle of his own wacky comedy that's the part he's given himself. (Castro, SF; Alameda III, alameda; UA IV, Berk.; Burlingame, Burl.; Hyatt II, Burl.; Serramonte IV, Daly City) —L.P.

All The President's Men

Even if you loathe politics, want to forget Watergate and think of Robert Redford as just another pretty face, director Alan Pakula's edge-of-the-chair, Washington-Post-tells-all thriller will keep you riveted. Redford and Dustin Hoffman project just the right abrasive quality that made reporters Woodward and Bernstein uneasy bedfellows, and the rest of the stellar personae (Jason Robards, Jack Warden, Martin Balsam and Hal Holbrook, for starters) make up not a collection of cameo roles but a perfectly cast assemblage of faultlessly intermeshing talent. Their efforts add up to two hours and ten minutes of total enthrallment — not bad, considering you already know how it all comes out. (North Point, SF; Showcase Oakland; Cinema I, Corte madera; Redwood, Redwood City) —Z.J.

The Bad News Bears

The bad news is only in the title — the good news is that director Michael Ritchie has hit one out of the ballpark in this baseball-grounded story of switching losers into winners. Tatum O'Neal strikes one for feminism, but it's unfair to single her out, because every one of the tykes on this team scores a hit. Walter Matthau pops up as a diamond-in-the-rough, minor-league struck-out coach who looks as if the game has been played over him, and it's safe to say you'll have a ball with this little-league microcosm of adult behavior. Not only does it never allow sentiment to lapse into sentimentality, but it hits home on a lot of unexpected bases. (Regency II, SF; St. Francis, SF; Oaks II, EB; Parkway II, EB; Northgate, SR; Plaza I, Daly City) —Z.J.

Dog Day Afternoon

One of the best films of the 1975 season. Stars Al Pacino (is he being typecast as a crook?) and John Cazale, in a story based on a true Brooklyn bank robbery which goes haywire, winding up with more media coverage than the Crucifixion. Directed by Sidney Lumet, a master of the art. (El Rey, SF; Showcase I, Alameda; Serramonte VI, Daly City; Tanforan II, San Bruno) —M.S.

Family Plot

Alfred Hitchcock's latest movie starts out funny peculiar and ends up funny ha-ha. Sort of. But Ernest Lehman's script is so un-Hitched it isn't until halfway through that you realize all those trite lines were really supposed to be funny. Ha ha. The two separate but interwoven plots are devious without being exciting, and the film's only suspenseful moment comes in a careening, downhill, brakeless carride that sweeps you round every cliff-hanging curve. Somewhere in the movie someone says, "The plan went off without a Hitch." So, it seems, did the film. (Coliseum, SF; Geneva II, SF; California I, Berk.; Redwood IV, Redwood City; Sequoia I, Mill Valley) —Z.J.

The Four Musketeers

Richard Lester's *Three Musketeers* had the sly humor of Marcel Duchamp's painting of the Mona Lisa with a mustache — almost all the details of Dumas's classic were in place, but Lester had added some eccentric touches that made the whole swashbuckling affair ridiculously funny. In this sequel, Lester tells the Dumas story in a more-or-less straightforward manner; *The Four Musketeers* seems just the kind of film its predecessor was sending up. With Michael York, Richard Chamberlain, Oliver Reed, Frank Finlay, Charlton Heston, Christopher Lee, Geraldine Chaplin, Faye Dunaway, Raquel Welch, among others. (Tanforan I, San Bruno) —L.P.

Gable and Lombard

Suggestion to director Sidney Furie: slice this turkey into approximately 3000 hourly segments, run it on television as *Gable Lombard, Gable Lombard*, and you've got a winner. Furie hasn't bothered to change the names and places to protect the innocent in this Gable fable because all of them are already dead. And since the entire film is fiction anyway, it doesn't really matter. James Brolin wears his Gable mannerisms as he wears his makeup — heavily — and Jill Clayburgh seems to be off somewhere else impersonating Jean Arthur. Some of the audience will say, "I thought it would never end," while others, more perceptive, will reply, "I thought it would never BEGIN!" It doesn't. (Ghirardelli, SF; Cinema One, Oakl.) —Z.J.

Lipstick

This movie's a steal — from Shampoo, Mahogany, Clockwork Orange and the trial of Inez Garcia. The filmmakers obviously know their rape, but the only message is that a lot of research can be a dangerous thing when it's used as a vehicle for a plenitude of ineptitude. The only real rape is of the subject matter itself. Chris Sarandon loses out to impossible dialog and direction; and, hey, Anne Bancroft, what's a nice actress like you doing in a botched bungle like this? Margaux Hemingway's performance in her first film role is probably the reason for the statement after the credits, "Any resemblance to persons living or dead is purely coincidental," because it *is* hard to decide to which group she belongs. (Alhambra I, SF; Empire I, SF; Alameda II; Alameda; California II, EB; Burlingame IV, Burlingame; Fairfax, Fairfax; Serramonte I, Daly City; Spruce II, SSF) —Z.J.

The Man Who Skied Down Everest

This stunning tone poem whose narrative is etched on the mind in Oriental calligraphy is the story of 37-year-old Japanese skier/scholar Yuichira Muira's attempt to ski down the icy face of the highest mountain peak in the world, Mt. Everest. The pilgrimage, with its 850 men, 27 tons of luggage and tremendously sophisticated equipment, provides as much suspense, drama, emotion and tragedy in the 185-mile trek from Katmandu to the foot of the mountain as the "day of the great downhill" itself, and the gradual ascent is a study in cold, cruel beauty with its breathtaking perpendicular rises and vertical climbs. A magnificent triumph of filmmaking that has won the 1975 Academy Award for best documentary. (Metro I, SF; Elmwood, EB) —Z.J.

Next Stop, Greenwich Village

Paul Mazursky's autobiographical film is an extended Jewish mother joke about a Brooklyn College graduate who, against his mother's wishes, moves to the Village to become an actor. Acting is the motif of this film. In scene after scene, one character or another stands up in a "real life" situation and performs. Mazursky's gentle comedies (*Bob & Carol & Ted & Alice, Blume in Love, Harry and Tonto*) have always been about characters searching for their true selves, but Mazursky brings to the surface here what was merely subtext in his earlier films. In this context, both Jewish mother and Jewish son become actors playing out their assigned roles, and if the mother's responses are sometimes hysterical, Mazursky doesn't let us forget that it's the son who's feeding her her lines. With Lenny Baker as the son and Shelley Winters as the mother. (Stage Door, SF; Oaks I, Berk.) —L.P.

Robin and Marian

The scenery in this film is lovely, the cast (Audrey Hepburn, Sean Connery, Robert Shaw, Richard Harris and Nicol Williamson, to name but a few) illustrious, the costuming rich and varied — where, then, did it all go wrong? American expatriate director Richard Lester, who last year made *Royal Flash*, seems this year to have made Royal Hot Flash, since his Robin and Marian are certainly well into their Geritol years. Hepburn and Connery struggle valiantly with the lines given them in James *(The Lion in Winter)* Goldman's script, but Goldman no more understands them than Lester understands Goldman, and, to top it all off, the film was shot in 36 days — can you believe it? Unfortunately, yes. (Coronet, SF; Piedmont, EB; Millbrae, Millbrae; Tamalpais, San Anselmo) —Z.J.

Seven Beauties

Perhaps this film should be retitled *The Seduction of You and Me-me*, because director Lina Wertmuller has apparently been so swept away by acclaim that she has turned to the utterly outrageous and let the interpretations fall where they may. With studied grotesquerie she gives us comedy in the concentration camp, ribaldry in the rape scene and a pathetic, Chaplinesque anti-hero, Pasqualino (Giancarlo Giannini), who will worm his way out of any situation simply to survive. And this finally emerges as the main theme — survival, whatever the cost; but Wertmuller has juxtaposed such total polarities to illustrate her point that the horrifying incidents are robbed of weight or substance, so that in the end, like Pasqualino, they lack any meaning at all. (Act I, Berk.; Clay, SF) —Z.J.

The Story of Adele H.

Truffaut's newest film is so elegant and lucid that any attempt to explain it can only diminish its beauty. The film is broadly about a woman's obsession with the purity of her passion for a man, with the *idea* of her passion, but the "meaning" of the film is all there on the screen. With a remarkable 19-year-old actress named Isabelle Adiani as Adele Hugo, who was (almost incidentally) the daughter of Victor Hugo. (Surf, SF) —L.P.

Taxi Driver

Every lead-in should have a hooker, and in this film she's 12½ years old and played with passionless aplomb by 13-year-old Jodie Foster. This part thriller, part psychological study is like a two-headed coin—each side may be masterfully minted, but the total is counterfeit. Robert de Niro gives a superlative under-the-skin, inside-the-head performance as a man almost totally alienated from society, but director Martin Scorcese has flawed his film with contradictions and a seeming inability to make up his mind as to the right ending—so he gives us three. Nevertheless, a gripping and disturbing analysis of mankind versus the filth and slime that constitute the very hard underbelly of urban life. (Cinema 21, SF; Albany, EB; Lark, Larkspur; Plaza II, Daly City) —Z.J.

W. C. Fields and Me

Rod Steiger IS W. C. Fields every single moment of an uncannily flawless performance, with Henry Mancini's theme underscoring all the right nuances. Too bad director Arthur Hiller decided to heed Fields's famous maxim, "Never give a sucker an even break," and make an uneven, lop-sided, overlong and overly sentimental movie, with Valerie Perrine as Carlotta (the "Me" of the title) sounding as uncomfortable with her lines as she looks with her Hollywood haute couture clothes on. But stay with it for Steiger — a stunning one-man show. (Alhambra II, SF) —Z.J.

FIRST RUNS

SAN FRANCISCO

Alexandria: *The Duchess and the Dirtwater Fox;* Geary/18th Ave., 752-5100.

Alhambra: I: *Lipstick* thru 4/20. II: *W. C. Fields and Me* thru 4/20; Polk/Green, 775-5656.

Bridge: *The River Niger* thru 4/20; Geary nr. Masonic, 751-3212.

Castro: *The Adventure of Sherlock Holmes' Smarter Brother* and *The Fortune* thru 4/20; Castro/Market, 621-6120.

Cinema 21: *Taxi Driver;* Chestnut/Steiner, 921-1234.

Coliseum: *Family Plot;* Clement/9th Ave., 221-8181.

Coronet: *Robin and Marian;* Geary/Arguello, 752-4400.

El Rey: *Dog Day Afternoon, Drowning Pool* and *Law and Disorder* thru 4/20; *Countdown at Kusini* from 4/21; 1970 Ocean, 587-1000.

Empire: I: *Lipstick* and *Death Wish* thru 4/20. II: call for info. III: *Barry Lyndon;* 85 West Portal, 661-5110.

Geneva Drive-In: I: call for info. II: *Family Plot;* next to the Cow Palace, 587-2884.

Ghirardelli: *Gable and Lombard;* Beach/Polk, 441-7088.

Granada: *Adventures of the Wilderness Family* and *Green Slime* thru 4/20; 4631 Mission, 584-6850.

Grand: *Double Dragons, One Arm Dragon Sword Foreman* and *Lightning Swords of Death* thru 4/20; Mission/22nd St., 648-2676.

Metro I: *The Man Who Skied Down Everest;* Union/Webster, 221-8181.

Metro II: *King of Hearts;* Union/Fillmore, 931-7666.

Mission Drive-In: *Leadbelly* thru 4/20; 5500 Mission/Guttenberg, 585-1234.

New Mission: *Jack and the Beanstalk* thru 4/20; 647-1261.

North Point: *All the President's Men;* Powell/Bay, 989-6060.

Regency I: *One Flew Over the Cuckoo's Nest;* Van Ness/Sutter, 673-7141.

Regency II: *The Bad News Bears;* Sutter/Van Ness, 776-5505.

Royal: *Barry Lyndon;* Polk/California, 474-2131.

St. Francis: I: *The Bad News Bears* thru 4/20. II: *Taxi Driver* thru 4/20; 965 Market, 362-4822.

Stage Door: *Next Stop, Greenwich Village;* Mason/Geary, 986-4767.

Stonestown Twin: I: *Jack and the Beanstalk* and *The Golden Voyage of Sinbad.* II: *The Sunshine Boys* and *Lies My Father Told Me;* behind the Emporium, Stonestown Mall, 221-8181.

Vogue: *Mean Streets* thru 4/20; Sacramento/Presidio, 221-8181.

EAST BAY

Act I and II: I: *Seven Beauties.* II: *All Screwed Up;* 2121 Center, Berk., 548-7200.

Alameda: I: *Jack and the Beanstalk* thru 4/20; *Skyriders* from 4/21. II: *Lipstick.* III: *The Adventure of Sherlock Holmes' Smarter Brother;* 2317 Central, Alameda, 522-4433.

Albany: *Taxi Driver;* 1115 Solano, Albany, 524-5656.

Berkeley: *One Flew Over the Cuckoo's Nest;* Shattuck/Haste, Berk., 848-4300.

California: I: *Family Plot.* II: *Lipstick.* III: call for info; Kittredge/Shattuck, Berk., 848-0620.

Century 21: *One Flew Over the Cuckoo's Nest.* 22: *Family Plot;* 8201 Oakport Blvd., Oakl., 562-9596.

Cinema One: *Gable and Lombard;* 255 West MacArthur, Oakl., 653-0777.

Elmwood: *The Man Who Skied Down Everest;* College/Ashby, Berk., 848-0931.

Oaks: I: *Next Stop, Greenwich Village.* II: *The Bad News Bears;* 1875 Solano, Berk., 526-1836.

Parkway: I: *The River Niger* thru 4/20. II: *The Bad News Bears* thru 4/20; 1834 Park Blvd., Oakl., 835-3535.

Piedmont: *Robin and Marian* thru 4/20; 4186 Piedmont, Oakl., 654-2727.

Showcase Alameda: I: *It Came from Within* and *Rattlers* thru 4/20. II: *Dog Day Afternoon* and *Drowning Pool;* 2245 Shoreline, Alameda, 521-4200.

Showcase Oakland: *All the President's Men;* Broadway/51st, Oakl., 654-5505.

UA Four: I: call for info. II: *Barry Lyndon* thru 4/20. III: *The River Niger* thru 4/20. IV: *The Adventure of Sherlock Holmes' Smarter Brother;* 2274 Shattuck, Berk., 843-1487.

NORTH-SOUTH

Burlingame Drive-In: I: *Ride a Wild Pony* and *Dumbo* thru 4/20. II: *They Came from Within* and *Mark of the Devil* part 2 thru 4/20. III: *The Adventure of Sherlock Holmes' Smarter Brother.* IV: *Lipstick* and *Death Wish;* 350 Beach, Burlingame, 343-2213.

Cinema I: *All the President's Men;* 4 Tamal Vista Dr., Corte Madera, 924-6505.

Fairfax: *Lipstick* thru 4/20; Broadway, Fairfax, 453-5444.

Hyatt: I: *One Flew Over the Cuckoo's Nest.* II: *The Adventure of Sherlock Holmes' Smarter Brother;* 1302 Bayshore, Burlingame, 347-0766.

Lark: *Taxi Driver* thru 4/20; 533 Magnolia, Larkspur, 924-3311.

Marin: *Swept Away . . .;* 101 Caledonia, Sausalito, 332-0654.

Marin Motor Movies: *Rattlers* and *Bug* thru 4/20; 25 Bellum Dr., San Rafael, 453-5443.

Millbrae: *Robin and Marian;* 49 El Camino Real, Millbrae, 697-4444.

Montecito: *One Flew Over the Cuckoo's Nest;* Montecito Shopping Center, 323 3rd St., San Rafael, 457-3883.



Alice Travis, Pat Meyers and Jessica Epstein in Bob Eisele's A Garden in Los Angeles. *Opens April 22, 8:30 pm, Old Mills Place, 3375 Sacramento, SF.*

Northgate: *The Bad News Bears;* Northgate Mall, San Rafael, 472-1242.

Plaza: I: *The Bad News Bears* thru 4/20. II: *Taxi Driver* thru 4/20; Serramonte Plaza, Daly City, 756-3240.

Rafael: *Ride a Wild Pony* and *Dumbo* thru 4/20; 1118 4th St., San Rafael, 453-5441.

Redwood Drive-In: I: *All the President's Men* and *11 Harrowhouse.* II: *Jack and the Beanstalk* and *Grizzly Adams* thru 4/20. III: *One Flew Over the Cuckoo's Nest* and *Rancho Deluxe.* IV: *Family Plot* and *Sidecar Racers* thru 4/20; Bayshore Hwy./Whipple, Redwood City, 369-8511.

Serra: *Family Plot;* 2710 Junipero Serra, Colma, 755-1455.

Serramonte Six: I: *Lipstick* thru 4/20. II: *Barry Lyndon.* III: call for info. IV: *The Adventure of Sherlock Holmes' Smarter Brother.* V: *The Hiding Place* thru 4/20. VI: *Dog Day Afternoon* thru 4/20; 4915 Junipero Serra, Daly City, 756-6500.

Sequoia: I: *Family Plot* thru 4/20. II: *The Man Who Would Be King* thru 4/20; 25 Throckmorton, Mill Valley, 388-4862.

Spruce Drive-In: I: *Jack and the Beanstalk* and *Grizzly Adams* thru 4/20. II: *Lipstick* and *Death Wish* thru 4/20; 55 S. Spruce, SSF, 589-7965.

Tamalpais: *Robin and Marian;* Sir Francis Drake Blvd., San Anselmo, 453-5442.

Tanforan: I: *The Three Musketeers* and *The Four Musketeers* thru 4/20. II: *Dog Day Afternoon* and *Carnal Knowledge.* III: *Jack and the Beanstalk.* IV: *Ride a Wild Pony* and *Dumbo* thru 4/20; *Skyriders* from 4/21; Tanforan Park Shopping Center, El Camino Real/Sneath Lane, San Bruno, 588-0291. □

FOREIGN FILMS AND REVIVALS

SAN FRANCISCO

Bocce Cinema: Connie Beeson's *The Letter* and short films by Will Hindle, Jordan Belson, Bruce Conner and others, 4/19; Max Ophul's *The Errings of Madame de . . .*; both 8 and 10 pm, 1434 Grant, 362-9145, $1 membership for four programs/plus $1 per program.

Canyon Cinematheque: Larry Gottheim presents his films *Barn Rushes* and *Mouches Volantes* 4/15; Stan Brakhage presents his new film *Sincerity Reel #1* and earlier films 4/17; Hollis Frampton presents his film *Hapax Legomena* 4/22 at 7:30 pm, $2.50; all at 8:30 pm unless otherwise noted, SF Art Institute, 800 Chestnut, 332-1514, $1.75 unless otherwise noted.

Cento Cedar: *The Great McGonagall* thru 4/21; Kurosawa's *Dodes'Ka-Den* and Mizoguchi's *Ugetsu* 4/22-23; Kobayashi's *Harakiri* and *Rebellion* 4/24-25; 38 Cedar/Larkin, 776-8300, $3.

City College: *The Howards of Virginia* 4/21, 7 pm, Visual Arts Bdlg., room 115, on the campus, Ocean/Phelan, free.

Clay: Wertmuller's *Seven Beauties;* 2261 Fillmore/Clay, 346-1123, $3/$3.50 Fri.-Sat.

French Film Club: *Les Filles du Roy (Daughters of the King)* 4/21, 8 pm, California Gallery, 2877 California, 929-8511 or 346-2741, $1.50/$1 srs., students and Alliance Francaise members.

Gateway: *San Francisco* and *Harvey Girls* thru 4/20; *Tarzan and His Mate* and *King Solomon's Mines* 4/21-27; 215 Jackson/Battery, GA 1-3353, $3/$2 with discount card.

Intersection: *Reefer Madness,* plus Laurel and Hardy, Betty Boop and other shorts, with the music/dance/light show Beyond, 4/18 at 7 and 9:30 pm; $1.50; recent films by Bay Area filmmakers, 4/25, 7 and 9 pm, including Francisco Camplis's *Los Desarraigados* and Les Blank's *Christopher Tree,* $1; 765 Union, 397-6061.

Kokusai: *Silence* thru 4/20; *Twin Sisters of Kyoto* 4/21-27; 1700 Post, 563-1400, $3.

Laughing Man Institute: *Future Shock* and *Humanistic Revolution* (on Alan Watts, Carl Rogers and Fritz Perls), 4/16-19; *Anais Observed* 4/23-26; 7 and 9:30 pm, 1443 Polk, 673-7084, $1.

Lumiere: Wertmuller's *All Screwed Up;* 1572 California/Polk, 885-3200, $3.

Midnight Movies: *The Popeye Follies* 4/17; *King of Hearts* 4/24; midnight at the Presidio Theatre, 2340 Chestnut, 921-2931, $1.75.

Powell: *Bambi* and *Ring of Bright Water* thru 4/20; 39 Powell/Market, 421-4040, $2.50/$1 srs., children.

Roxie: Rene Clair's *Children of Paradise* thru 4/17; 3117 16th St./Valencia, 863-1087, $1.50/$1 before 5:30 pm on Sat.-Sun.

SF Art Institute: Hollis Frampton presents *Solariumagelani* 4/19, 7:30 pm, 800 Chestnut, 771-7020, free.

The General and *One Week* 4/18, 2 pm; Peter Lilienthal's *Malatesta* 4/20, 7:30 pm; *Not a Pretty Picture* 4/23, 7:30 pm; unfinished films by Eisenstein, *Bezhin Meadow* and *Time in the Sun* 4/25, 2 pm; Van Ness/McAllister, 863-8800, evenings $1.50/$1 srs., members, under 16; afternoons $1/75¢.

SF NICH (Non-Intervention in Chile) presents *The Double Day* and *In the Jungle There Is Lots to Do,* a short animated film from Uraguay, 4/16, 7 and 9 pm, Richardson Hall, UC Extension, 55 Laguna nr. Market, $2 at the door.

Surf: *The Story of Adele H.* and Fellini's *Amarcord;* 4510 Irving/46th Ave., 664-6300, $3/$3.50 Fri.-Sat.

Times: *Gimme Shelter* and *200 Motels* thru 4/17; *Posse* and *The Sugarland Express* 4/18; *Siddhartha* and *The Gospel According to St. Matthew* 4/19;21; *Deliverance* and *92 in the Shade* 4/22-24; *Chinese Hercules* and *The Good, the Bad, and the Ugly* 4/25; 1249 Stockton/Broadway, 362-3770, $1/75¢ children.

United State Cafe: from the Twenties, 4/16, 9 pm, *Mark of Zorro, College, Tramp Tramp Tramp* and *Pay Day,* $1.50; Lon Chaney in *The Phantom of the Opera, The Lost Worlds,* scenes from *King Kong* and *The Flying House* 4/17, 8:30 and 11 pm, $1.50; animated firsts, 4/23-24, 8:30 and 11 pm, including Mickey Mouse, Silly Symphony, Mighty Mouse and others, plus Beyond, live music/dance/light show, $2; 1538 Haight, 626-4143.

Videoletters, feminist videotapes from across the country, 4/21, 7:30 pm, at the Full Moon coffeehouse for women, 18th st./Eureka, for women only.

EAST BAY

Bishop's Coffee House: the Beatles in *A Hard Day's Night,* newsreels, TV interviews and a promotional film, 4/15; Mae West in *Klondike Annie,* Jean Harlow in *Red Dust* and Bessie Smith in *St. Louis Blues* 4/22; at 7:30 pm, 1437 Harrison, Oakl., 444-9805, 75¢/35¢ srs.

Blacks in Cinema, film and lecture series: *Blacula* and *Confessions of a Black Mother Sucubba* 4/21, 7 pm, Laney College, Forum, 10th St./Fallon, Oakl., 834-5740, free.

Children and Power film series on childhood: *For the First Time* and Truffaut's *400 Blows* 4/16; *Lord of the Flies* 4/23; 7:30 and 9:30 pm, 155 Dwinelle Hall, UC Berk., 548-5690 (Mon.-Fri., 3-6 pm), $1.75/50¢ under 18.

Laney College: Kubrick's *A Clockwork Orange* 4/19, lecture at 7 pm, film afterwards, in the college theater, 10th St./Fallon, Oakl., 834-5740, free.

La Pena: *Fighting for Our Lives* (on the UFW), 4/18, 7:30 pm, plus music by Peter Baird, Gary Lapow and Dan Goldensohn, 3105 Shattuck/Prince, Berk., 444-6008, $2.50/$2 advance, to benefit the United Farmworkers.

Latin American Film Survey: *Salt of the Earth* 4/22, 7 pm, Hamilton Jr. High, 2101 35th Ave., Oakl., 834-5740, free.

Pacific Film Archive: two by Mizoguchi, 4/15, *Utamaro and His Five Women* at 7 and 9:50 pm and *The Noted Sword* at 8:40 pm; Maurice Tourneur's *The Wishing Ring* 4/16, 6 pm; *Dusty and Sweet McGee* and the short *Susan from April to June* 4/16, 7:30 and 9:30 pm; *The Prisoner* episode 15, 4/16 at midnight and 4/17 at 3 pm; Bunuel's *Diary of a Chambermaid* 4/17, 4:30, 7:50 and 11:10 pm; Renoir's *Diary of a Chambermaid* 4/17, 6:15 and 9:40 pm; Pasolini's *The Gospel According to St. Matthew* 4/18, 7:30 pm, including *Scenes from Under Childhood* and *Blue Moses;* Brakhage presents D. W. Griffith's *The Battle of the Sexes* 4/19, 10 pm; Hollis Frampton presents his new films, 4/20, 7:30 pm, including *Pas de Trois;* Rainer Werner Fassbinder's *Martha* 4/20, 9:45 pm; Theodor Angelpoulous's *The Traveling Players (O Thiassos)* 4/21, 7 pm, in Wheeler Aud., $2.50; two by Fassbinder, 4/21, *Mother Kuster's Trip to Heaven* at 7:30 pm and *Fear of Fear* at 9:30 pm; Mizoguchi's *The 47 Ronin* 4/22, 7:30 pm; Tourneur's *The Whip* 4/23, 6 pm; *The Last American Hero* plus the short *Red, White and Blue grass* 4/23, 7:30 and 9:45 pm; *The Prisoner* episode 16, 4/23 at midnight and 4/24 at 3 pm; children's matinee about friends, 4/24, 1 pm, including *Reflections* and *Umoja;* Bunuel's *Belle de Jour* 4/24, 4:30, 7:30 and 9:30 pm; films on modern theater, 4/25, 2:30 pm, *Stanislovsky* and *The Station Master;* animation by Walverian Borowczyk, 4/25, 7 and 9:40 pm, including *Renaissance* and *Les Jeux des Anges;* Andrez Wajda's *Siberian Lady Macbeth* 4/25, 8 pm; unless otherwise noted, all in the University Art Museum, Bancroft/College, Berk., 642-1124, $1.50 single feature/$2 double feature.

Rialto: I: *Monty Python and the Holy Grail* and *And Now for Something Completely Different.* II: *The Committee.* III: Woody Allen in *What's Up, Tiger Lily, Play It Again, Sam* and *Take the Money and Run.* IV: Marx Brothers in *Duck Soup* and *Animal Crackers;* 841 Gilman, Berk., 526-6663, $2.50/$2 members.

Rio: *Aloha, Bobby and Rose* and *White Line Fever* thru 4/18, 7 pm, 140 Parker Ave., Rodeo, 799-3883, $2.

Search for Self: Alan Watts in *Art of Meditation, An Approach to Growth, We have No Art* and *Evolution of a Yogi* (on Ram Dass), 4/16; *Meditation Crystallized* and *Come to Your Senses* 4/23; both 7 and 9:30 pm, Fellowship Hall, 1924 Cedar, Berk., 524-5751, $3.50.

UC Berkeley: Kurosawa's *The Idiot* 4/15, 7 and 9:45 pm, 155 Dwinelle Hall; *The Romantic Englishwoman* 4/20, 7 and 9:30 pm, Wheeler Aud.; Kurosawa's *Ikiru* 4/22, 7 and 9:30 pm, 155 Dwinelle Hall; all on the campus, 642-2561, $1.50, tickets only at the door, one hour before screening.

UC Theatre: *The Wild One* and *On the Waterfront* 4/15; *Hearts and Minds* and *State of Siege* 4/16; *Love and Death* and *Bananas* 4/17; *Lawrence of Arabia* and *A Man for All Seasons* 4/18; *The 400 Blows* and *Shoot the Piano Player* 4/19; *Metropolis* and *M* 4/20; *The Harder They Come* and *Pat Garrett and Billy the Kid* 4/21; *Rebecca* and *Spellbound* 4/22; *Sweet Movie* and *Teorama* 4/23; *City Lights* and *The Great Dictator* 4/24; *The Little Prince* and *Willie Wonka and the Chocolate Factory* 4/25; 2035 University/Shattuck, Berk., 843-6267, $2.

NORTH-SOUTH

Camera One: *Jesus Christ Superstar* and *Brother Sun, Sister Moon* 4/15-16; *Woodstock* 4/16-17 at midnight; *Three Days of the Condor* and *The Parallax View* 4/17-19; 366 S. 1st St., San Jose, 294-3800, $2/$1.50 students, srs.

Marin Film Institute: erotic short films from around the world, 4/16, 7:30 and 9:30 pm, Olney Hall, College of Marin, Kentfield; 4/18, 8 pm, Bolinas Community Center, Bolinas; 457-5406 for more info.

Varsity: *Woodstock* thru 4/16; *A Brief Vacation* and *Garden of the Finzi-Contini's* 4/17-18; 456 University Ave., Palo Alto, 323-6411, $2.

THEATER

OPENINGS

America More or Less

Previews 4/21-24 at 8:30 pm and 4/26 at 7 pm. Regular run begins 4/27, Mon. at 7 pm, Tues.-Sat. at 8:30 pm plus Wed. and Sat. matinees at 2:30 pm. At Marines' Memorial Theater, Sutter/Mason, SF, 673-6440, $6.50-$4.50/$5-$3 previews/$2 srs., student and military rush, 30 minutes before performance.

SF's official Bicentennial production features a script with portions by Imamu Baraka (LeRoi Jones), Frank Chin, Ishmael Reed and others. A cast of 12 local artists (out of 800 who auditioned) bring to life a series of little-known historical highlights.

Beauty and the Beast

April 24-May 9, Sat.-Sun. at 2 and 4 pm, Intersection Theater, 756 Union, 788-2828 or 474-6562, $2.50/$1.50 children; discount for groups.

Looking Glass Theatre presents an adaptation of the classic fairy tale. And they live happily ever after.

A Garden in Los Angeles

April 22-May 16, Fri.-Sat. at 8:30 pm and Sun. at 7:30 pm, at the Old Mills Place, 3375 Sacramento, SF, 386-7104, $3.50.

The premiere of Bob Eisele's new work, inspired by the lives of Henry and June Miller. The play explores the lives of an eccentric American poet, his wife and their former lover.

Good Food

Thru 4/25, Fri.-Sun. at 8:15 pm, Theater Metamorphose, 2547 8th St., Berk., 843-9576, $2.50 donation at the door.

Five waitresses laugh, cry, argue, cooperate, explode and otherwise act like people in general in this entertaining slice-of-female-life play that, surprisingly, was produced, directed and written by the competent cast. Excluding the too many mediocre monologues, which should be cut, these women have done what I have always thought impossible: create a significant work of art by committee. *Good Food* certainly appeals to my dramatic appetite. —A.D.



Jim Dunbar, Morning News, 5-9 a.m.



Owen Spann, 9 a.m.-Noon.



Jim Eason, 1-4 p.m.



Gregg Jordan, Sportstalk, 6-8 p.m.



Ronn Owens, 8 p.m.-Midnight.



Bob Trebor, Midnight-5 a.m.

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Loot

Previews 4/16-17 and 20-21 at 8:30 pm, regular run opens 4/30, alternate weeks, Fri.-Sat. and Tues.-Thurs. at 8:30 pm and Sun. at 7:30 pm. At the Showcase, 430 Mason, SF, 421-5331 and ticket agencies. $6.50-$4.50/$4.50-$3.50 previews.

The Others Company presents Joe Orton's irreverent comedy about a young bank robber who has to figure out what to do with the body of his poor dead mother after he stashes the loot in her coffin. Says his undertaker accomplice, "Every luxury was lavished upon you: atheism, breast-feeding, circumcision. I had to make it my own way." Directed by Mark McQuown.

Playboy of the Western World

April 16-May 16, Fri.-Sat. at 8:30 pm and Sun. at 7:30 pm. At the Playhouse Company, 2525 8th St./Dwight, Berk., 548-7677, $3-$2.

The Playhouse Company presents John Synge's classic Irish comedy about a poor farm lad with the gift of gab.

Spaghetti Jam

Beginning 4/16, continuing on Fridays at 10:30 pm. At the Old Spaghetti Factory, 478 Green, SF, 421-0221, 4/16 performance free, later performance $2.

An improvisational theater jam session based on audience suggestion, with a fluid cast of members of various local improvisation groups.

MINI-REVIEWS

Beach Blanket Babylon Goes Bananas

Wed.-Thurs. at 8:30 pm, Fri.-Sat. at 8:30 and 11 pm, Sun. at 7:30 pm. Club Fugazi, 678 Green, SF, 421-4222, $6-$5.

Everything from Annie Oakley to Carmen Miranda, who wisecracks "it's very easy to make a friend, very hard to make a stranger." This high-camp musical revue features three men, three women and a poodle band, and satirizes the California scene from Jeanette MacDonald to the Beach Boys. Star Nancy Bleiweiss sings the theme from *Love Story* under a six-foot headpiece that looks like a fruit bowl. The amazingly varied audience is half the fun. —A.C.

Company

Thurs. and Fri. at 8:30 pm, Sat. at 8 and 10:30 pm, thru 4/24, Stevenson Street Theatre, 745 Stevenson (nr. Market and 8th St.), SF, 668-6346, $4.50.

Company is a musical import from Broadway, all about marriage versus bachelorhood as these options are seen through the eyes of a certain Manhattan circle of married couples and their single friend Bobby. The message seems to be "You're dumb if you do and damned if you don't," or maybe it's vice versa; but anyway, so what else is new? The music is not much more memorable than the script, though director Gregg Brooks manages to keep the pace moving fast enough to avoid outright boredom. The musicians are solid, but only two or three of the cast can sing; among them, Sheila Ann Holmes stands out as "the pulse of New York." It's a talented group withal, but one which needs to find a more promising vehicle. —C.F.

Equus

Presented in repertory by the American Conservatory Theatre. At the Geary Theatre, Geary/Mason, SF, 673-6440, $9.50-$4.50.

British playwright Peter Shaffer's drama about a child psychiatrist and his treatment of a 17-year-old boy who has a penchant for blinding horses is basically a weak play full of simple-minded psychology, a superficial use of archetypes and cliched characters. Still, the work can be a magnificent theater experience when performed well and directed with a musician's sense of detail and nuance. Unfortunately, little of that magic comes through in the fast-paced, indelicate ACT production. —I.O.

An Evening at Widow Begbick's

Thurs.-Fri. at 8:30 pm and Sat. at 8:30 and 10:30 pm, Old Spaghetti Factory, 478 Green, SF, 863-6619, $4.50-$3.50.

This cabaret entertainment scores some solid strokes but falls short of the evocation of Twenties Berlin it tries to be. The Brecht-Weill songs still skewer their bourgeois targets to the proletarian wall, but their acid is somewhat diluted by time and events, abetted by the uneven cast. Michael Bryan, badly miscast as Bloody Five, suggests petulance rather than psychopathy. Carolyn Zaremba's Widow hits the right tone of jaded elegance, but she perversely pitches her performance to the third balcony in the tiny Spaghetti Factory. However, the soldiers, led by Darryl Woodson, are excellent, and Anna Mathias's splendid Jenny charges the room with the authentic odor of cigars. —R.C.

Golliwhoppers

On tour of Bay Area schools till May 7, when it will return to SF State for three days; for info about school appearances call Bo Westerfield at 469-1645, 1-3 pm on Mondays or noon-1 pm on Wed. and Fri.

Golliwhoppers are tall tales from American folk history, and a troupe of students from SF State's Theatre Arts Department has brought four such tales to delightful life. The show is full of good humor, artless singing, lively choreography and audience participation that works. Kids and grownups alike in the audience dug it, and you shouldn't miss it when it hits your neighborhood school during the next month. —C.F.

Hogstale, a work in progress

April 9-10 and 17 at 8:30 pm and 4/18 at noon. New College of California, 777 Valencia, SF, $2.

The Blake St. Hawkeyes consist of three actors, Bob Ernst, David Schein and John O'Keefe. O'Keefe wrote and produced *Chamber Piece* and *Jimmy Beam* at the Magic Theater in its Berkeley days, and all three worked together at the Iowa Theater Lab, where they began to develop a performance approach inspired by the writings of Jerzy Grotowski. Combining movement and vocal sounds that approach language, the Hawkeyes' conception is crude, but the men are all wonderfully skilled dancer-athletes, making *Hogstale* exploratory in the best sense of the word. Highly recommended. —I.O.

Irma La Douce

Thru 5/9, Thurs. and Sun. at 8 pm and Fri.-Sat. at 8:30 pm, at the Eureka Theatre, 16th St./Market, SF, 863-7133.

About the only thing the Eureka Theatre's lively revival lacks is the kind of money Broadway lavishes on musicals. Still, a delightful evening is in store for those who enjoy the light and frivolous, of which *Irma La Douce* is a prime example. Chris Silva directs a generally excellent cast with spirit and skill in this story about a Parisian prostitute who falls in love and at the same time wants to stay in business. —A.D.

The Lover

Held over thru 4/17, Fri.-Sat. at 8:30 pm, at Gumption, 1563 Page/Masonic, SF, 775-2021, $3/$2 srs., students.

Harold Pinter's bedroom comedy of sorts involves a married couple with extracurricular interests: the wife has a lover and the husband has a steady whore. It all seems delightfully civilized — for a while. Catalaine Knell and Robin Williams both turn in excellent performances as the happy pair. —M.E.M.

Of Mice and Men

Thru 4/18, Tues.-Sat. at 8 pm and Sun. at 7 pm. 2980 College Ave., Berk., 845-4700, $5-$3.50.

Dependence and independence, dreams and reality, friendship and enmity are major themes in this sometimes mawkish, often powerfully emotional Steinbeck play about two itinerant farm workers, a half-witted giant and his manipulative friend, whose desire for several acres of their own is shattered by inevitable tragedy. Michael Leibert solidly directs an excellent cast, brilliantly led by Terry Wills as the giant. Despite a barren set and a few overlooked subtleties, the Berkeley Rep deserves considerable applause for what I believe is its best production of the season. —A.D.

The Rocky Horror Show

Tues.-Thurs. at 8:30 pm, Fri.-Sat. at 8 and 10:30 pm and Sun. at 7:30 pm, at the Montgomery Playhouse, 622 Broadway, SF, 788-8282 or major ticket agencies, $8.50-$7.50.

A sodomite's delight — a campy, raunchy revue featuring a chorus line in black stockings and garter belts, a transvestite scientist from Transylvania who creates a male sex object a la Frankenstein, a rainy night, a haunted castle and a pair of innocent squares who are introduced to the joys of sex by Dr. Frank N. Furter. The whole thing makes you think of the Addams Family gone gay. The commentary is rather forced, and some of the lyrics are dumb, but the cast headed by David James as the mad transvestite really pour it on and the show takes off. —F.F.

Snoopy!!!

Tues.-Fri., 8:30 pm; Sat., 3 and 8:30 pm; Sun., 3 and 7:30 pm. New performance schedule as of 4/12: Wed. at 2 and 8:30 pm, Thurs.-Fri. at 8:30 pm, Sat. at 6 and 9:30 pm, Sun. at 3 and 7:30 pm. Little Fox Theatre, 533 Pacific Ave., SF, 434-4738, $8.50-$5.50.

This family-style musical comedy based on the famous "Peanuts" comic strip is staged by skilled professionals who certainly know how to entertain their audiences. Book, lyrics, acting and direction are technically flawless and often imaginative, all of which makes the play a big hit here and will no doubt do so when it opens in New York. For my taste, however, I just wish Charles Schulz would confine his Peanuts characters to the comic strip and not authorize their appearance everywhere from T-shirts to the stage. —A.D.

Theater reviews by Richard Chrisman, Arthur Damond, Frederick Feied, Chuck Fager, Michael E. Miller and Irene Oppenheim.

CURRENT RUNS

ACT: Henrik Ibsen's *Peer Gynt* 4/15, 21 and 23 at 7:30 pm and 4/17 and 24 at 1:30 pm; Shakespeare's *The Taming of the Shrew* 4/16 and 24 at 8:30 pm; Peter Shaffer's *Equus* 4/17, 20 and 22 at 8:30 pm and 4/21 at 2:30 pm; Thornton Wilder's *The Matchmaker* 4/19 at 8:30 pm; Geary Theatre, Geary/Mason, SF, 673-6440, $9.50-$4.50.

All Day Sunday, a bicentennial play about the American family, presented by the Haight-Ashbury Theatre Workshop, 4/19 at 6:30 pm at the Mission Branch Library, 3359 24th St.; 4/20 at 6:30 pm at the Presidio Branch, 3150 Sacramento; 4/21 at 6:30 pm in the Lurie Room of the Main Library; 4/24 at 2 pm at the Park Branch, 1833 Page; all SF, all free.

Bedlam, a one-act play by James Broughton, presented by the Berkeley Stage Company, 4/21, 8 pm, 1111 Addison, Berk., 548-4728, 99¢.

Deathwatch, by Jean Genet, presented 4/21-24, 8:30 pm, Intersection, 756 Union, SF, 397-6061.

Duck's Breath Mystery Theatre presents *A Wistful Elvis* and *Duck of the Baskervilles* thru 5/4, Mon.-Tues. at 9 pm, Mabuhay Gardens, 443 Broadway, SF, 956-3315, $2.50, plus one drink minimum.

An Evening of Mime by Alan Wedner, 4/15-17, at Intersection Theater, 756 Union, SF, 397-6061, $2.

Fragments and Pieces, two-part experimental work presented by Spiral Theater, *The Three Feathers* and Toby Lurie's *Mirror Images.* Fri.-Sat., 8 pm, thru 5/1, at Bethany Church, 1268 Sanchez, SF, 282-1533, $2.

Free Store Theater, 4/21, noon, SF Art Institute, 800 Chestnut, SF.

Good Food, original work by Lilitheatre about the lives of five waitresses, presented thru 4/25, Fri.-Sun. at 8:15 pm, Theater Metamorphose, 2547 8th St., Berk., 843-9576, $2.50.

Mauser, by Heiner Muller, presented by the Austin Theatre Group, 4/15-18, 21-22, 25 and 28 at 8:30 pm, and 4/23-24 at 7:30 and 9:30 pm, at Epic West, 2640 College Ave., Berk., TELETIX or 549-1844, $3.50-$3.

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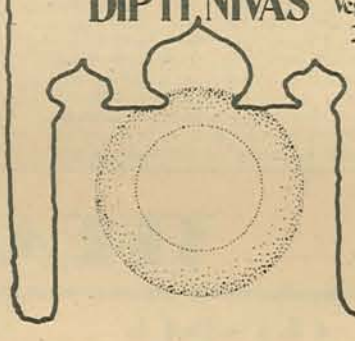
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Under the big top: juggler Billy Barrett and fire eater Sandy Counts entertain as part of the Old First Church's children's matinee series. April 24, 10 am and noon, Van Ness/Sacramento, SF.

4/23-24, 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., 841-5580 or 849-4120, donation at the door.

Rambling with Harold, Improvisation, Inc.'s spontaneous theater based on audience suggestion, Fri.-Sat., 8:30 pm, 149 Powell, SF, 397-5534, $3/$2 students.

SF Comedy Scene performs 4/16-17, 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., 841-5580 or 849-4120, donation

SF Funnies with Tony DePaul: showcase, Sun. at 9 pm; open mike for amateur comedians, Tues. at 8:30 pm; at the Holy City Zoo, 408 Clement, SF, 752-2846.

Show Boat, musical by Jerome Kern and Oscar Hammerstein, presented by Contra Costa Musical Theatre thru 4/24, Fri.-Sat. at 8:30 pm, Civic Arts Theater, 1641 Locust, Walnut Creek, 938-9468 or 939-0355.

A Very Gentle Person, Hans Steinkelliner's documentary drama about the assassination of RFK and the conviction of Sirhan Sirhan, presented by California Actors Theatre thru 5/1, Tues.-Sat. at 8 pm, Sun. at 7 pm, plus matinees 4/17, 24-25 at 2 pm, Old Town Theatre, 50 University Ave., Los Gatos, (408) 354-3939, $7-$3/$2.75 student rush.

MUSIC

SF Symphony: ***Bach's Mass in B minor*** with conductor Karl Richter, soprano Benita Valente, mezzo-soprano Anna Reynolds, tenor Seth McCoy, baritone John Shirley-Quirk and the SF Symphony Chorus, 4/15-17 at 8:30 pm in the SF Opera House; Karl Richter conducts a program of Handel's ***Concerto Grosso Op. 6 No. 8 in C minor,*** Mozart's ***Symphony No. 29*** and Schumann's ***Symphony No. 4*** 4/21 and 23 at 8:30 pm and 4/22 at 2 pm in the Opera House and 4/23 at 8 pm in Flint Center, De Anza College, Cupertino; $11.50-$4, 431-5400 or Flint Center, 257-9555.

SF Conservatory of Music: piano recital by Charles Berigan, 4/15, 8 pm; guitar recital by Milton Jensen, 4/16, 8 pm; graduate bassoon recital by David Bartolotta, 4/17, 2 pm; piano recital by Dong Shin Chun Lloyd, 4/17, 8 pm; New Music Workshop, 4/18, 8 pm; the conservatory's orchestra, 4/23, 8 pm; all in Hellman Hall, 1201 Ortega, SF, 564-8086, free.

Blue Dolphin: Aesop, 4/15; Bernie Burns plays boogie woogie piano and harmonica, 4/16; Innerforce, 4/17; Dr. Legato and the Rubicons 4/21; Continuum, 4/22; Delta X Cube, 4/23; Lee Hester, 4/24; 8 pm, 3819 17th St./Sanchez, SF, $1.50 donation.

Albert Herring, Benjamin Britten's comic opera, 4/15 and 17, 8:15 pm, presented by Cal State Hayward's Opera Theatre, University Theatre, on the campus, 25800 Hillary, Hayward, 881-3261.

Family Light School of Music: hoot night, 4/16, 8 pm, free; Guitar Players of America meeting, 4/17, 11-1 pm; concert/seminar by Mel Martin and Listen, 4/23, 7:30 pm, $4; 303 Harbor Dr., Sausalito, 332-6051.

Blood, Sweat and Tears, 4/17, 8 pm, Concord Pavilion, 2000 Kirker Pass Road, Concord, Macy's, TELETIX and other agencies, $6.50-$5.50 reserved seats/$4.50 on the lawn.

200 Years of Gospel Music, 4/16 at 7:30 and 11 pm, 4/17 at 8 and 11:30 pm and 4/18 at 6:30 and 9:30 pm, with Shirley Caesar and the Caesar Singers, Inez Andrews, the Soul Stirrers, Edwin Hawkins and others. Circle Star Theatre, 1717 Industrial Road, San Carlos, $6.50-$5.50, TELETIX, Ticketron and other agencies.

Oakland Symphony Pops Orchestra, conducted by Mitch Miller, 4/16 at 8 pm, Concord Pavilion, 200 Kirker Pass Road, Concord, $7.50-$2.50, 798-3311; 4/17 at 8:30 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400, $7.50-$3.50.

Old First Center for the Arts: cellist Neal La Monaco and pianist Marilyn Thompson, 4/16, 10 pm, works by Beethoven and George Crumb, $1.50; harpsichordist Mathew Bakulich, 4/23, 10 pm, all-Scarlatti program, $1.50; pianist John Khouri and Gary Prather, 4/25, 4:30 pm, works by Mozart, Ravel, Bizet and others, $2; Van Ness/Sacramento, SF, 776-5552.

1750 Arch Street: pianist Karl Goldstein, 4/16, Mozart's ***Sonata in D,*** Debussy's ***Toccata*** and other works; soprano Gloria Grosso and pianist Charles Lee perform works by Samuel Barber, 4/17; pianist Bernhard Abramowitsch, 4/23, and 25, all-Schubert program; Robbie Basho, 4/24, steel string guitar and songs; 8:30 pm, 1750 Arch, Berk., 841-0232, $3/$2.50 students/$2 srs.

Center for Contemporary Music: Pauline Oliveros's ***To Those in the Grey Northwestern Rainforests*** 4/17, sundown into the evening outdoors on the campus, text distributed at the concert hall at sunset; Multiplicities, 4/23, 8 pm, in the concert hall; on the Mills College campus, MacArthur/Seminary, Oakl., free.

Marshall Tucker Band, Earth Quake and Eddie Money, 4/17, 8 pm, Winterland, Post/Steiner, SF, $6/$5 advance, dial TELETIX.

Beethoven sonata recital by pianist Jeanne Stark, 4/18, 8 pm, 821 Creston Road, Berk., 524-2062, $3/$2 students, to benefit Women for Peace.

Canada Community Orchestra, 4/18, 8:15 pm, in the college theater, on the campus Canada College, in Redwood City, $2/$1 general.

Gospel singer Mrs. Verlin Sanders, with baritone Lyle Richardson, tenor Steve Vario, Gene Viale and organist/pianist Melvin Seals, 4/18, 4 pm, Veterans Aud., Van Ness/McAllister, SF, TELETIX, Ticketron, Macy's and other ticket agencies, $6/$5 advance.

C. W. McCall, 4/19, 7:15 pm, San Jose Center for the Performing Arts, 255 Almaden, San Jose, TELETIX, $7.50-$6.50.

Leontyne Price, 4/10, 8:30 pm, San Jose Center for the Performing Arts, 255 Almaden, San Jose, 246-1160, $12.50-$5.

Mike Seeger gives a lecture/demonstration on folk music, 4/20, 8 pm, Flint Center, De Anza College, Cupertino, 257-9555, $4.

Silver String Macedonian Band, 4/21, 8 pm, in the Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

Mimi and Lesandre, Jalajakshi and Jordan Stenberg perform a benefit concert for Ewam Choden (Tibetan Meditation Centre), 4/21, 8 pm, Pauley Ballroom, UC Berk., 527-7363, $3/$2.50 students/$1 children.

Bob Davis presents a historical sketch of the American ballad, 4/21, 3 pm, Arts Bldg., Room A133, City College, Ocean/Phelan, SF, free.

Foothill Jazz Ensemble, and Long Beach State University Jazz Ensemble, 4/22, 7 pm, Foothill Theatre, on the campus in Los Altos Hills, 948-4444, free.

DANCE

Xoregos Performing Company presents Oscar Wilde's ***The Birthday of the Infanta,*** Charles Weidman's ***Easter Oratorio*** and others, Fri.-Sun., 8:30 pm, thru April. At the Attic Theatre, 70 Union/Battery, SF, 986-2775, $5/$4 srs., students.

SF Dance Spectrum spring dance series: Dance Spectrum repertory works, 4/16-17, including Jean Mathis's ***Burning Oranges*** and Massenet's ***Le Cid,*** $4; dance works by participants in Dance Spectrum's New Choreographers workshop, 4/23-24, $2; all 8:30 pm, 3221 22nd St./Mission, SF, 824-5044.

Mangrove, five men who perform contact improvisation, 4/17, 8:30 pm, Margaret Jenkins Dance Studio, 2005 Bryant/18th St., SF, $2.

Benefit dance for the Berkeley Tenants' Union, 4/17, 9 pm, with the Shakers. Plus music by Gwen Avery, at Ashkenaz, 1317 San Pablo, Berk., $2.

Bharatanatyam, sacred dance of South India, 4/18, 8:15 pm, performed by K. P. Kunhiraman and Katherine Kunhiraman, Live Oak Theater, 1301 Shattuck, Berk., 841-5580 or 849-4120, donation at the door.

Beyond, a music/dance/light show with Renee LeBallister, 4/21, 7-9:30 pm, plus the film ***Reefer Madness.*** At the SF Academy of Art theater, 540 Powell/Sutter, SF, $2.

Don Redlick Dance Company, 4/21, 8 pm, San Jose Center for the Performing Arts, 255 Almaden, San Jose, (408) 298-2181 or (408) 298-5064, $1.50/75¢ children under 14.

Nikki Cole and Diane Rothenberg, 4/22, 7:30 pm, Women's Performing Center, 2640 College, Berk., 653-7950 or 658-4268.

Part Two Segway, dance/video performance by Joanne Kelly, 4/23-24, 8:30 pm at Video Free America, 442 Shotwell, SF, 648-9040, $3.

Hansel and Gretel, presented by Oakland Ballet Company, 4/23 at 8 pm, 4/24 at 2 and 8 pm and 4/25 at 2 pm. Paramount Theatre, 2025 Broadway, Oakl., 465-6400, $6.50-$4.50.

Scenes of Men and Women, a new dance on relationships between the sexes, by Chifra Holt, 4/23-24, 8:30 pm, Little Theater, SF State, 19th Ave./Holloway, SF, 469-1667, free.

Seminar by Katherine Dunham, anthropologist and dancer, on Dance and Society: The Sacred and the Secular, 4/24-25, 10 am-4:30 pm, 145 Dwinelle Hall, UC Berk., 642-1064, $30 noncredit/$45 credit.

Daniel Schmidt, composer, and dancer Nancy Karp perform new works, 4/24, 8 pm, Cat's Paw Palace, 2547A 8th St., Berk., 526-7041, $2 donation at the door.

Re: Union 2, contact improvisation dance program by Nita Little, Curt Siddall, Nancy Stork Smith, David Woodberry and Steve Paxton, 4/22 at 8:30 pm and 4/24 at 2:30 pm, main gallery of the SF Museum of Modern Art, Van Ness/McAllister, SF; plus 4/25 at 8 pm, at Cat's Paw Palace, 2547A 8th St., Berk.; 863-8800, $2.50.

CLUBS

SAN FRANCISCO

Boarding House: Donovan, 4/16-18; the Shakers and Roy Harper, 4/20-25; 960 Bush, 441-4333.

Full Moon coffeehouse for women: Voonuua Women's Improvisational World, 4/16; Marsha Bauman and Nancy Rupprecht, 4/17; Videoletters, 4/21; Trish and Nancy Vogel, 4/23; 18th St./Eureka, 864-9274.

Ghirardelli Cellar: Annie Lore, Tues., plus Jay Howell and Merek Lipson; Wayne Smith, Wed., plus Jim and Chad; Eileen Sullivan, Thurs., plus open mike; Leo Collignon, Fri., plus Good Morning; Skip Henderson, Sat., plus Timothy and Ms. Pickens; Leo Collignon, Sun., plus Mona Little; on Ghirardelli Square, Polk/Beach, 776-5021.

Great American Music Hall: Charlie Byrd, Herb Ellis and Barney Kessel, 4/15-16; the Brecker Brothers, 4/20-22; the Meters, 4/23-24; 859 O'Farrell, 885-0750.

Keystone Korner: Charles Mingus, thru 4/15; Sam Rivers Trio, 4/16-18 and 20-25; 750 Vallejo, 781-0697.

Mooney's Irish Pub: Brightwood Fire, 4/16-17; Red Dust, 4/23-24; 1525 Grant, 982-4330.

Old Waldorf: Michael Bloomfield, thru 4/17; Country Porn, 4/20-24; California/Divisadero, 921-3050.

Omnibus: Grrtones, 4/15; Charles Biscuit Band, 4/16; Side Kicks, 4/17; Tim Scoville and Mike Wilhelm, 4/19; Rogers and Burgin, 4/20; Ascension, 4/21; Grrtones, 4/22; Charles Biscuit Band, 4/23; Perry and the Pumpers, 4/24; jazz jam, Sun., 3-7 pm; rock/blues jam, Sun. eves.; 1821 Haight, 752-7338.

The Other Cafe: Gabriel Gladstar, 4/16; John Storer, 4/17; John Stevens, 4/23; Head Band, 4/24; Charles Musselwhite, Sun.; 100 Carl/Cole, 681-0748.

Reunion: Art Pepper Quartet, 4/16-17; Azteca, 4/23-24; Obeah, Sun., 4-8 pm; Eddy Soleta and friends, Sun. eves.; Bennett Friedman Big Band, Mon.; Roger Glenn's Latin Salsa Band, Tues.; Salsa de Berkeley, Wed.; Obeah, Thurs.; Sketches, Sat., 4-8 pm; 1823 Union, 346-3248.

Wild Side West: Allspice, 4/16; Improved Formula, 4/17; BeBe K'Roche, 4/23-24; 720 Broadway, 391-0460.

EAST BAY

Freight and Salvage: Touch of Grass, 4/15; the Vern Williams Band, 4/16-17; hoot, 4/20; Bill White and friends, 4/21; Lost Ridge, 4/22, plus Van Rozay from San Jose; Lawrence Hammond and the Whiplash Band, 4/23-24; 1827 San Pablo, Berk., 548-1761.

Keystone Berkeley: Carrie Nation, 4/15-16; Stoneground, 4/16-17; Spoons and Salsa de Berkeley, 4/18 and 25; Mile High and Sassy, 4/22; Earthquake, 4/23-24; Greg Kihn, 4/23; Rubinoos, 4/24; 2119 University/Shattuck, Berk., 841-9903.

La Pena: benefit for Inez Garcia Defense Committee, 4/15; Michael White and the Magic Music Co., 4/16; Los Huicholes, 4/17; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: Drivin' Wheel, 4/16; Koan, 4/17; Troika, 4/18; poetry, 4/19, with the Dave Shaddock Experience and Jim Ryan; movies,

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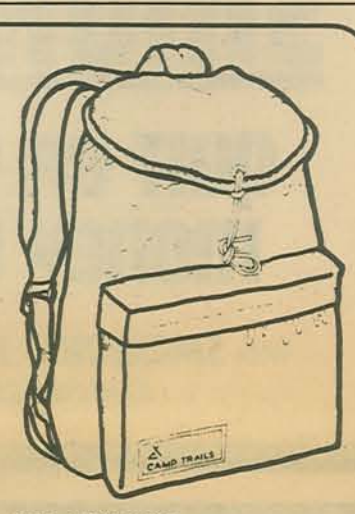
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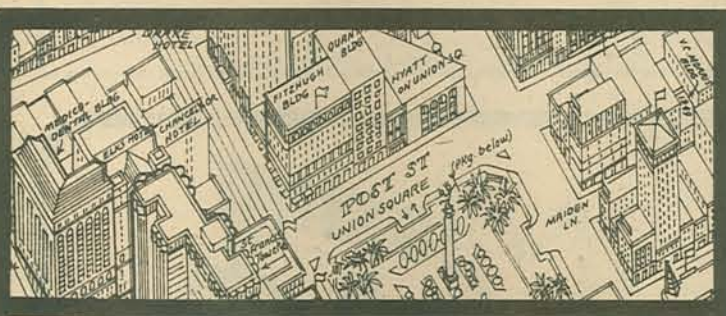
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4/20; Most Unlady Like, 4/21; It's It, 4/23; Bay Area Comedy Troupe, 4/24; open mike, Thurs.; 2516 Telegraph, Berk., 841-9070.

Starry Plough Irish Pub: Anne Leist and John Gallagher, Mon., plus Tony Gross; Musical Variety, Tues.; Bound for Glory, Wed.; Sean and Miliosa, Thurs.; Graineog Ceili Band, 4/19; David Garthwaite and friends, Sat.; 3101 Shattuck/Prince, Berk., 848-8560.

West Dakota: Lyps and Fanguhs, 4/15; Salsa de Berkeley, 4/16; Obeah, 4/17; Little Roger and the Goosebumps, 4/18; live jazz, 4/19; Grayson Street, 4/20; Cesar's Band, 4/21; Terry Garthwaite, 4/22-24, with Crystal Pistol and Sarah Baker; Steamin' Freeman, 4/25; 1505 San Pablo, Berk., 526-0950.

NORTH-SOUTH

Bodega: Bo Diddley, 4/15; Jackson Street, 4/16-17 and 20; Snail, 4/21; Carrie Nation, 4/23-24; 30 S. Central, Campbell, 374-4000.

The Brewery: Harvey Mandel, 4/15; Greg Kihn and the Rubinoos, 4/16-17; Frisco Nickel, 4/19; Listen with Mel Martin, 4/20; Kenny Rankin, 4/21-22; Jackson Street, 4/23-24; 29 N. San Pedro, San Jose, 287-2762.

Inn of the Beginning: Stoneground, 4/15; Delta Wires, 4/16-17; the Caffrey Family, 4/18, 2-6 pm; Mel Ellison Quartet, 4/19; Nitro and Rectangle, 4/21; Bola Sete, 4/22; plus Duck's Breath Mystery Theatre; Toni Brown and the Sarah Baker Band, 4/23-24; Marvin Joe Massey and the Country Rocks, 4/25, 2-6 pm; 8684 Old Redwood Hwy., Cotati, (707) 795-9955.

Reuben's Plankhouse: Gotcha, thru 4/17; 3830 Stevens Creek Blvd., San Jose, 249-2737.

Sophie's: Fever, 4/15-17; Bold Truth, 4/20; Gary Smith Band, 4/21; Fever, 4/22; Snail, 4/23-24; 260 California Ave., Palo Alto, 324-1402. ■

GAY

Gay Latino Alliance dance, 4/17, 32 Page St./Market, SF.

Gay Academic Unions conference, Symposium '76, 4/15-17, with panel discussions, poetry readings and entertainment from 8 am registration to 10 or 11 pm. Discussion topics include civil liberties, growing older, gay people in prisons, health services, gays and the media, lesbian therapists, lesbian mothers and gay fathers and many others. Keynote address by Elaine Noble, lesbian legislator from Massachusetts, 4/15 at 8 pm; closing with a disco dance, 4/17 at 9 pm. All in the Student Union Bldg., SF State, 19th Ave./Holloway, SF. For more info call 333-6117. $10/$5 student or unemployed.

Group jogging: China Basin run, 4/18, meet 10 am at 527 Bryant; Ocean Beach run, 4/25, meet 10 am at Great Hwy./Lincoln, surfboards optional; both in SF, call 626-9081 or 626-1350 for more info. Sponsored by Lavender U.

Gay history series: "Joan of Arc, Transvestite and Heretic," 4/18; "The Sacred Orgies of Witchcraft," 4/21 and 25; all 8 pm, 32 Page St./Market, SF, 626-8138, $1.50 donation (no one excluded for lack of money).

Benefit disco dance for the defense of Cynthia Forcier, lesbian mother accused of molesting her daughter, 4/23, 8:30 pm, 32 Page St./Market, SF, 626-0454.

Gay Caucus of the National Lawyers Guild sponsors a disco dance for the Guild's Gay Right/Anti-Sexism Project (GRASP), 4/24, 9 pm, 32 Page St./Market, SF, $2.

Gay community meeting about the Santa Clara County Special Committee on Homosexuality, 4/25, 2-5 pm, Sunnyvale Community Center, rm. 107, 550 Remington/El Camino, Sunnyvale, sponsored by Santa Clara County Gay Community Resources Group.

Make your own music, 4/16, 8:30 pm, bring anything that can be used as a musical instrument (like spoons or pie pans) and be ready to dance. Bring something to eat and drink and something to sit on. 32 Page St./Market, SF, 626-8309, donation. (all singing and dancing — no talking.)

Coalition to Defend Gays in the Military (Affiliated with the Pride Foundation) has organized to publicize all cases of discrimination against gay men and lesbians in the military, to raise funds for legal defense and to raise the issue of constitutional rights in the military. For more info call 431-1522.

RADIO WAVES

FRIDAY, APRIL 16

Harry James. Recordings from the career of the famous trumpeter and bandleader. KALW 91.7 FM, 9:30 am (4:30 pm).

Lunch at Delancey Street. John Maher hosts. Interviews and discussions. KPFA 94 FM, 12:15 pm.

People playing music. Live music from the studios. KPFA 94 FM, 1 pm.

The Fantasticks. Original Broadway cast recording. **Show Album,** KRON 96.5 FM, 7 pm.

Classical selections. Mozart's *Serenade in D,* Prokofiev's *Piano Concerto No. 5 in G.* KKHI 1550 AM/95.7 FM, 8 pm.

New York Philharmonic. Prokofiev's *Classical Symphony,* Creston's *Frontiers,* Liszt's *Piano Concerto No. 2,* Ravel's *Daphnis et Chloe, Suite No. 2* and Gershwin's *An American in Paris.* KDFC 102.1 FM, 8 pm.

Those Little White Lies. Comedy writers John Walsh, John Cantu and Dan Gremmer get down to basics: ego. KALW 91.7 FM, 9 pm.

BBC Concert Hall. The Aldegurgh Festival with the English Chamber Orchestra. Selections: Mozart's *March in D,* Bennett's *Concerto for Oboe and String Orchestra* and Honegger's *Symphony No. 2 for String Orchestra and Trumpet.* KQED 88.5 FM, 10 pm.

SATURDAY, APRIL 17

Live Metropolian Opera. Wagner's *Die Meistersinger.* KKHI 1550 AM/95.7 FM, 10 am.

The Show Biz Show featuring Ben Vereen, Carol Burnett, John Denver, Glen Campbell, Olivia Newton-John, Keith Carradine. **Music World of Joe Thompson,** KQED 88.5 FM, 11 am.

Music for the Beautiful People. Predominantly Latin and black music hosted by Jose Castellar. KPOO 89.5 FM, 12 noon-4 pm.

Modern Composers and their music. Takemitsu's *The Dorian Horizon,* Xenakis's *Akrata (Pure),* Nono's *Canciones a Guiomar,* Del Tredici's *Syzygy.* Hosted by John Roszak. KQED 88.5 FM, 1 pm.

The Chieftains, Ireland's leading folk band, recorded at Boston's Orpheum Theatre. **Folk Festival, USA,** KALW 91.7 FM, 5 pm.

Freedom is a Constant Struggle. Voices of people in struggle — in the community, across the nation, around the world — throughout history and now. KPFA 94 FM, 6 pm.

Growing Up in the USA. Education: How is the role of education changing and what are the alternatives to the traditional educational process? **This Nation,** KPFA 94 FM, 7 pm.

Meeting of the Ways. Bay Area spiritual groups interact with one another, and Jeremy Hayward, VP of Naropa Institute, talks about the experiential approach to education. **New Dimensions,** KQED 88.5 FM, 8 pm-midnight.

Saturday Night at the Opera. Strauss's *Elektra* performed by the Vienna Philharmonic Orchestra. KDFC 102.1 FM, 8 pm.

Runaway Wives. Author Anna Sklar guests. **Ms. Understood,** KSFO 560 AM, 8:30 pm.

SUNDAY, APRIL 18

La Boheme by Puccini, performed by the Berlin Philharmonc and Vienna State Opera Chorus. **Sunday at the Opera,** KQED 88.5 FM, 11 am.

Africa Vive en el Caribe. Musical and cultural tour of the Caribbean, Africa and Latin America. Host: Avotcja. KPOO 89.5 FM, noon-3 pm.

Contemporary Literature. Tom Parkinson with a review of recent fiction and nonfiction. KPFA 94 FM, 4:30 pm.

Judy Garland, Fred Astaire and Peter Lawford star in *Easter Parade,* and then Fred teams up with Cyd Charisse and Nanette Fabray for *The Band Wagon.* Both original motion picture soundtracks. **Show Album,** KRON 96.5 FM, 7 pm.

Procol Harum, recorded live in London. **King Biscuit Hour,** KSAN 95 FM, 11 pm.

MONDAY, APRIL 19

Metapoo Fantasy with Sharon Skolnick. KPOO 89.5 FM, 9:30-11 am.

Readings. Jewish Writers in America-I. A series of three programs featuring such writers as Kobrin, Paule, Singer and Winchisky depicting the struggles of Jewish people in America. KPFA 94 FM, 11:15 am.

The Goon Show with Peter Sellers in *The Call of the West.* KQED 88.5 FM, 4:30 pm.

Kay Boyle, author and long-time human rights activist, is interviewed by Yvonne Golden. Followed by second installment of Body Politic, in which Renato Camarda talks with mental health workers at a halfway house. **Before the News,** KPFA 94 FM, 5 pm.

Concert Hall. Mozart's *Symphony No. 32,* Delius's *Double Concerto for Violin and Cello* and Beethoven's *Symphony No. 1.* KDFC 102.1 FM, 8 pm.

Now It Can Be Told. Comedy news program. KSAN 95 FM, 9:30 pm.

Keeping in touch. Mandy Jenkins hosts this sexual information forum. **Get In Touch,** KPOO 89.5 FM, 9:45-11 pm.

Political Economy IX. Searching for alternative approaches to social and economic problems. KPFA 94 FM, 10 pm.

TUESDAY, APRIL 20

Congressional Record. On-going activities of Congress. KPFA 94 FM, 12:15 pm.

Boston Symphony. Mahler's *Symphony No. 9 in D.* KKHI 1550 AM/95.7 FM, 8 pm.

La Raza Cosmica. Art news, radio drama, interviews, salsa, jazz, folk and Chicano country music. KPOO 89.5 FM, 8-11 pm.

Poet's Dinner. Bay Area poetry groups who have survived the past half century. The poets discuss and read their works. KPFA 94 FM, 9 pm.

Brecker Brothers concert recorded live at the Great American Music Hall in SF. KSAN 95 FM, 10 pm.

WEDNESDAY, APRIL 21

Of Interest to Women. Challenges of Parenthood with Mark Zwick, Dept. of Mental Health, San Mateo County and Catherine Pike, M.D., UC Med. Center. Gloria Oswald hosts this call-in program (864-2051). KQED 88.5 FM, 1 pm.

Tenants Rights. Find out your rights on this call-in show presented by the Tenants Action Group. KPOO 89.5 FM, 5 pm.

Ode to Gravity. Composer David Behrman of the Sonic Arts Union, director of the Mills Center for Contemporary Music, presents his latest electronic composition *Voice with Melody-Driven Electronics* created for Merce Cunningham's "Rebus" dance. KPFA 94 FM, 8:30 pm.

THURSDAY, APRIL 22

Art Buchwald and Norman Lear. The columnist and TV producer as they addressed a recent fund-raising benefit for Amnesty International. KPFA 94 FM, 2 pm.

Angela Speaks. Angela Davis hosts this commentary, analysis and phone-in program. KPFA 94 FM, 7:30 pm.

Concert Hall. Enesco's *Roumanian Rhapsody No. 1 in A,* Nielsen's *Symphony No. 2* and Weber's *Horn Concertino in E Minor.* KDFC 102.1 FM, 8 pm.

Bud Cary's Old Radio Theatre. Bing Crosby Festival, Part 2. Crosby and Jolson together in 1947's "Philco Radio Time." Followed by the original dynamic duo, Crosby and Hope, in a radio show from 1946. KPFA 94 FM, 10 pm.

—B. Lance Greenfield

continued from page 13

Weather (also 7:20, 7:50, 8:20, 8:50, etc.). **News and Information Service News Summary** (Features, headlines) 6:06, 6:36, 7:06, 7:36, etc.

SUNDAY

6 am **NBC News** on the hour (every hour). Varied morning programs: **National Radio Pulpit** (6:08); **Eternal Light** (6:31); **Guideline** (7:06); **Faith Forum** (7:35); **Rap Session** (8 am); **Chinese Community Report** (8:30); **Intercom Platform** (8:36).

KTIM 100.9 (Progressive)

MONDAY-FRIDAY

6-10 am **Cody.** 10 am-2 pm **Clint Weyrauch.**

SATURDAY

6 am-noon **Paul Grosso.**

Features: **Billboard** (Mon.-Fri., 6 and 8 am; Sat., 6, 10, 11:30 am; Sun., 6, 9 and 11:30 am). **Flea Market** (Mon.-Fri., 10:30 am; Sat., 10:45 am).

KDFC 102.1 (1220 AM) (Classical)

MONDAY-FRIDAY

6-9 am **Presto.** Commuter concert. Bright music of the Renaissance, Baroque, Rococco and classical eras. 9 am-noon **Allegretto.** Representative program of concert works ranging from the classic to the middle-romantic schools. Allegretto is designed to accompany the work activities of the housekeeper or businessperson.

SATURDAY

6-9 am **Presto.** 9 am-noon **Allegretto.**

SUNDAY

6-9 am **Sacred Concert.** 3 hours of liturgical works including masses, requiems, chants and choral works of all religious denominations. Commercial-free. 9 am-noon **Allegretto.**

KRE 102.9 (1400 AM) (Jazz/Blues)

MONDAY-FRIDAY

6-11 am **Indigenous Soul** with Jai Smith. 11 am **Jazz, blues and rhythm** with Duncan Robertson.

SATURDAY

6-11 am **Indigenous Soul** with Jai Smith. 11 am **Carl Heyward** with jazz, blues and rhythm.

SUNDAY

6 am **Gospel Music** with James Burton. 8 am **Church of Christ of South Berkeley.** 8:30 am **South Side Church of Christ.** 9 am **Science of the Mind.** 9:15 am **Gospel Music** with James Burton. 10 am **First Congregational Church of Berkeley.** 11 am **Davis CME Church.** 11:30 am **St. Andrews Missionary Baptist Church.**

KSFX 103.7 (Disco/Soul)

MONDAY-FRIDAY

6-10 am **Tommy Saunders Show.** Humor, music, news (including sports news) plus information on where groups are appearing locally. 10 am **Jack Friday Show.** Music, news and weather info.

SATURDAY

7 am-noon **Tommy Saunders.**

SUNDAY

6-8 am **The Jack Friday Show.** 8 am-1 pm **The Eileen Fields Show.**

KFOG 104.5 (Easy Listening)

MONDAY-FRIDAY

6-11 am **Music with Stan Dunn.** News every hour at 5 minutes of the hour. Traffic adviseries and news at 6:30 and 7:30 am. 11 am **KFOG Music** with Larry Ickes.

SATURDAY-SUNDAY

6-11 am **KFOG Music** with Hurley Young. 11 am **Greg Nathan.**

KBRG 105.3 (Foreign Language)

MONDAY-FRIDAY

6 am-noon **Spanish** programming.

SATURDAY

6 am **Spanish** programming. 9-11 am **Irish** programming. 11 am **German** programming.

SUNDAY

6 am **Spanish.** 7:30 am **Filipino.** 8 am **Portuguese.** 8:30 am **Estonian.** 9 am **Armenian.** 10 am **Dutch.** 11 am **Spanish.**

K-106 106.1 (Top 20)

(Northern California Top 20 Countdown. "The hits of today, you pick the hits of tomorrow." Occasional oldies.)

SUNDAY

6-9 am **Public Affairs** programming duplicates KFRC-AM.

KMPX 106.9 (Vintage Radio)

MONDAY-FRIDAY

6 am **Al "Jazzbeaux" Collins.** Talk and music, contests from the Purple Grotto! "I dun got to show yew no stinkin' badges." 9 am-noon **Walt Jamond.**

SATURDAY

6-10 am **Requests** with Jim Watt. 10 am-noon **Big Bands.**

SUNDAY

6 am **A.I.D. Program.** 6:30 am **Here's to Veterans.** 6:45 am **Music.** 9 am **Church of Religious Science** with Dr. Barker. 10 am-noon **Music.** ■

Dirt Farmer

My logical tools may be primitive,
But they turn over quite well
The little scrap of soil
Given me to cultivate.

Last year I grew a fine crop
Of metaphysical confidence.

—Charles Keppel

GUARDIAN CLASSIFIEDS

LEGAL NOTICES

FOR INFORMATION ON PLACING LEGAL NOTICES — SF only Call Steve at 824-2506

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18315

The following person is doing business as: A FIDDLER'S GREEN at 4155 24th Street, San Francisco, CA.

Peter Richard Andrews, 1615 Treat Street, San Francisco, CA.

This business is conducted by an individual.
Signed Peter R. Andrews

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 29, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18294

The following persons are doing business as: MAGNUS at 506 14th Street, San Francisco, CA 94103. (P. O. Box 40568, San Francisco, CA 94140.)

Samuel Ellis Blazer, 2843 23rd Street, San Francisco, CA 94110.

Charles Hinton, 506 14th Street, San Francisco, CA 94103.

Tom Kennedy, 506 14th Street, San Francisco, CA 94103.

Michael Castel Rosner, 432 Connecticut Street, San Francisco, CA 94107.

Dennis Smith, 506 14th Street, San Francisco, CA 94103.

Richard Avis Wilson, 6 Sharon Street, San Francisco, CA 94114.

This business is conducted by an unincorporated association other than a partnership.

Signed Richard Avis Wilson

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 26, 1976.

Pub. Dates: April 1, 8, 15, 22, 1976.

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18283

The following persons are doing business as: MS VIDEO EQUIPMENT RENTALS at 51 Holly Park Circle, San Francisco, CA 94110.

Eileen A. Stoner, 51 Holly Park Circle, San Francisco, CA 94110.

Constance J. Malach, 2135 Sacramento St., #507, San Francisco, CA 94109.

This business is conducted by a general partnership.

Signed Constance J. Malach

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 26, 1976.

Pub. Dates: April 1, 8, 15, 22, 1976.

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18127

The following persons are doing business as SOCIALIST BOOKSTORE/LIBRERIA SOCIALISTA at 3284 23rd Street, San Francisco, CA 94110.

John Durham, 763 14th Street, San Francisco, CA 94114.

Asher F. Harer, 149 Betroit Street, San Francisco, CA 94131.

This business is conductd by a general partnership.

Signed John Durham

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 12, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18330

The following persons are doing business as: LARKSPUR SHORES, LTD., 555 California Street, Suite 3870, San Francisco, CA 94104.

Donald Barash, 855 Upper Autumn Lane, Mill Valley, CA 94941.

Rufus Soule, 9062 Broadway Terrace, Oakland, CA 94611.

This business is conducted by a general partnership.

Signed Donald Barash

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 30, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.
B-70131

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18347

The following person is doing business as: K.T.V. DISTRIBUTING ASTRONICS at 90 Golden Gate Ave., San Francisco, CA 94102.

Robert Staton Wheeler, 90 Golden Gate Ave., San Francisco, CA 94102.

This business is conducted by an individual.
Signed Robert Staton Wheeler

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 31, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.
B-70129

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18092

The following person is doing business as: S. LAPIN, PHOTOGRAPHY at 4548 Anza St., San Francisco, CA 94121.

Sharon Lynn Lapin, 4548 Anza St., San Francisco, CA 94121.

This business is conducted by an individual.
Signed Sharon Lapin

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 10, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.
B-70047

Martin & Reed, Atty's

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
No. 703-271

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO.

In the matter of the Application of CARMEN MARIE CAMILLERI SMITH for change of name.

Whereas CARMEN MARIE CAMILLERI SMITH, petitioner, has filed a petition with the clerk of this court for an order changing petitioner's name from CARMEN MARIE CAMILLERI SMITH to CARMEN MARIE CAMILLERI;

IT IS ORDERED that all persons interested in the above entitled matter appear before this court at the hour of 9 am, on April 28, 1976, in the courtroom of Department 1, Room 375 at City Hall, Polk & McAllister Streets, San Francisco, California, and show cause, if any, why the petition for change of name should not be granted.

IT IS FURTHER ORDERED that a copy of this order to show cause be published in the SAN FRANCISCO BAY GUARDIAN, a newspaper of general circulation printed in the City and County of San Francisco, California, once a week for four successive weeks prior to the date set for hearing on the petition.

Dated: March 12, 1976.

FRANCIS McCARTY
Judge of the Superior Court

MARTIN & REED, Attorney at Law, 1701 FRANKLIN STREET, SAN FRANCISCO, CA 94109. Telephone: (415) 441-0282. ATTORNEYS FOR PETITIONER.

Pub. Dates: March 25, April 1, 8, 15, 1976.

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18379

The following person is doing business as: JUST LANDED IMPORTS at 1612 Union Street, San Francisco, CA.

Melvin Covello, 524-22nd Ave., San Francisco, CA 94121.

This business is conducted by an individual.
Signed Melvin Covello

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 5, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18344

The following person is doing business as: GOLDEN WEST TRAVEL at 311 California Street, 7th floor, San Francisco, California 94104.

William Mazer, 2000 California Street, San Francisco, CA 94109.

This business is conducted by an individual.
Signed William Mazer

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 31, 1976.

Pub. Dates: April 15, 22, 29, May 6, 1976.

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18376

The following person is doing business as: JOSHUA A. NORTON II (EMPEROR OF THE UNITED STATES AND PROTECTOR OF MEXICO) at 625 Post Street #738, San Francisco, CA 94102.

Arnulfo Gomez Gutierrez, 2055 Sacramento St., #407, San Francisco, California 94109.

This business is conducted by an individual.
Signed Arnulfo Gomez Gutierrez

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 2, 1976.

Pub. Dates: April 15, 22, 29, May 6, 1976.

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18124

The following corporation is doing business as UNIQUE INVESTMENTS, at 1757 Union Street, San Francisco, CA 94123.

UNIQUE HOMES OF SAN FRANCISCO

This business is conducted by a corporation.
Signed Louis C. Sarasy, President

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 12, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.
B-70066

FICTITIOUS BUSINESS NAME STATEMENT
File No. 17944

The following person is doing business as: EASTMAN PAINTING COMPANY at 2176 Union #4, San Francisco, CA 94123.

Donald P. Eastman, 2176 Union #4, San Francisco, CA 94123.

This business is conducted by an individual.
Signed Donald P. Eastman

This statement was filed with the County Clerk of the City and County of San Francisco, California on February 27, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.
B-70048

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18138

The following persons are doing business as: HORTUS at 944 Fell St., San Francisco, CA 94117.

Irene Brender, 309 Via Recodo, Mill Valley, CA 94941.

Marvin Jones, 944 Fell St., San Francisco, CA 94117.

This business is conducted by a general partnership.

Signed Irene Brender

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 15, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.
B-70046

In Propria Persona

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
No. 703-939

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO.

In the matter of the Application of THELMA E. NAVAS for change of name.

The application of THELMA E. NAVAS for change of name, having been filed in Court, and it appearing from said application that THELMA E. NAVAS has filed an application proposing that her name be changed to THELMA E. HILLMAN

Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 1 on the 6th day of May, 1976, at 9 o'clock A.M., of said day to show cause why the application should not be granted.

It is further ordered that a copy of this Order be published in the SAN FRANCISCO BAY GUARDIAN, a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing.

Dated: March 26, 1976.

HENRY R. ROLPH
Judge of the Superior Court

Pub. Dates: April 8, 15, 22, 29, 1976.
B-70123

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18329

The following person is doing business as: SAGA MUSICAL INSTRUMENTS at 3249 Scott Street, San Francisco, CA 94123.

Richard L. Keldsen, 40 Forest Grove, Daly City, CA.

This business is conducted by an individual.
Signed Richard L. Keldsen

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 30, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.
B-70132

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18337

The following persons are doing business as: IVAN y VALDES, at 3645A 25th Street, San Francisco, CA 94110.

Ivan Fernandez, 3645A 25th Street, San Francisco, CA 94110.

Orlando Valdes, 3645A 25th Street, San Francisco, CA 94110.

This business is conducted by a general partnership.

Signed Ivan Fernandez

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 31, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.
B-70130

In Propria Persona

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
No. 704-235

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO.

In the matter of the Application of LINDA MARIA SCHMIDT for change of name.

Whereas LINDA MARIA SCHMIDT, petitioner, has filed a petition with the clerk of this court for an order changing petitioner's name from LINDA MARIA SCHMIDT to LINDA MARIA BARTERA;

Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 1 on the 11th day of May, 1976, at 9 o'clock A.M., of said day to show cause why the application for change of name should not be granted.

It is further ordered that a copy of this Order be published in the SAN FRANCISCO BAY GUARDIAN, a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing.

Dated: April 1, 1976.

ROBERT J. DREWES
Judge of the Superior Court

Pub. Dates: April 8, 15, 22, 29, 1976.
B-70128

FICTITIOUS BUSINESS NAME STATEMENT
File No. 18162

The following person is doing business as WILBORN DESIGN at 2338 Pine St., San Francisco, CA 94115.

Nathan Wilborn, 2338 Pine St., San Francisco, CA 94115.

This business is conducted by an individual.
Signed Nathan Wilborn

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 16, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.
B-70067

ARTS & ANTIQUES

French Doors, used. We gotta lotta. Lotsa sizes and styles.

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Brass and china Victorian plumbing fixtures. Marble and pedestal sinks. Clawfoot tubs, brass and china showerheads. Warm wooden toilet seats and strange toilets. 845-4751.

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in SF Antique Center, 2124 Union St. High traffic, low rent. Become part of a successful group of 16 dealers. Quality merchandise only. 563-7643 days, 285-7399 eves.

Swedish loom CB 10 Harn. 47" wide. All Acces. $550. & Cress elec. kiln mod. C-14, 11"x11"x 13½" to 2000°F w/stand $100. Call: 237-7023.

If You Have An Interest
in Antiques, good aged furniture & furnishings, all comparatively priced, come visit our shop. Landsberg's Antiques, 3084 Claremont Ave., Berkeley. Tuesday-Saturday, 11-5 and by appointment. 653-7944

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BOOKS & PUBLICATIONS

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Primal opening and personalized growth experience to help you shape your own life. Short term intensives available. Reasonable. P. O. Box 835, San Rafael, 94902. 457-4622. We'll return your call.

Private consultations, classes in personal development and meditation. My frame of reference is parapsychology. 15 years experience. Mark DeShazo. 332-9100 ans. serv.

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Ads will be collected from drop-off boxes every THURSDAY AT 11:00 AM.

Cody's Books and Acme are providing space for our boxes; **not** responsible for processing ads, furnishing forms, envelopes or making change. Ad copy must be accompanied by exact payment in a sealed envelope. If you need assistance, call David, Wendy or Rebecca at the Guardian classified dept. **824-2506.**

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A is for
ALPHABET SPECIAL!
BEGINNING THE FIRST WEEK IN MAY, The Guardian Classifieds will have the first of a series of Alphabet Specials.

B is for
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We will designate a letter of the Alphabet. Any ads submitted under a category heading beginning with that letter, for four or more times, will receive FREE EXTRA INSERTIONS!





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Where your ad works seven days a week.

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A therapeutic Dance Experience leading to mind/body integration. Become conscious of your unique, natural movement and energy. I work with performers, business people, professionals, and non-professionals. Individual sessions. Ruth Gould, MA Dance Therapy, NYU. 451-8261.

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Experienced, energetic, creative primary teacher to work in carefully structured open classroom. Spanish/other cultural background welcome. Affirmative action employer. Mail self-description to San Francisco School, 300 Gaven, SF 94134.

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Two British students seek employment. Any type work, pref. 9-5, available July 1-Sept. 30. Call Ed Diaz, 556-6895.

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Let go of old self-destructive ways and re-decide how you will live your life. Weekly groups, $50 per 6 weeks or MediCal. Also occasional weekends. Call 548-7475.

Group openings: women, men for mixed group. Co-leaders trained in gestalt and process therapy.
Call Rene Tihista, L.C.S.W.
668-3250 days 668-1282 eves.
Mary Dempcy, L.C.S.W.
668-3250 days 692-4773 eves.

GESTALT INSTITUTE OF SAN FRANCISCO AWARENESS PROGRAM
EVERY MONDAY 4-8 PM
Focuses on awareness and personal growth. Drop in when you can, stay as long as you want. Groups are led by advanced trainees under the supervision of Institute members.
AT 1719 UNION ST., SF
FEE: $4.00 EACH VISIT
AT THE DOOR
(415) 776-4500

BIOFEEDBACK
classes & individual training for learning deep muscle relaxation, creativity, concentration, meditations. 444-5513.

LEARNING ABOUT
YOUR EYES
Libra Center for Eyes & Vision offers professional help in self-responsible, preventive eye care and vision improvement. Basic Consultation and Myopia Group. Call for more information: 383-3806. 42 Miller Avenue, Mill Valley.

LifeWorks

Since December, LifeWorks people have participated in:
- three bio-energetic workshops
- three weekly dayhikes
- weekly groups
- two body-awareness workshops
- five parties and
- two children's workshops

Find out what you've been missing at our free open house on Tuesday, April 20th at 7:30 at 8 Charlton Court, off Union Street, in SF. Everyone welcome. Refreshments! Call 567-7766 for further information. Robert W. Cromey, Licensed Therapist, Director.

SELF HEALING WEEKEND
APRIL 30 - MAY 2
Taoist health practices: Ten fundamental treasures. Movement, Gestalt, Massage and More. Beautiful Sonoma ranch. Hot tubs. Delicious vegetarian meals. $35 total cost. Call (415) 968-3462, or send check to SELF HEALING CENTER, 2071 HUNTINGTON LANE, LOS ALTOS, CA 94022. LEADERS: GENE NEUFELD, LCSW and MARGOT McNEIL, Ph.D.

MASSAGE WORKSHOP IN THE REDWOODS
April 30 - May 2 / May 7 - May 9
a relaxing weekend learning to share your energy with a caring, nurturing style massage at a 30-acre retreat just 1½ hrs. south of SF in the Santa Cruz Mts. The complete wkend-sauna, swimming pool, instruction, food and lodging - $35.

Our staff is certified and trained in massage, deep relaxation, and body movement.

An AHLEF recreation program
for registration call
285-1916 or 841-6500, ext. 388.

This is not for everybody. We are an ongoing group of marrieds with children, into sharing our experiences in open relationships. If interested, respond to Guardian Box 10-27-P.

Tibetan Ladakh-Backpacking trip in July. Visiting Tibetan Buddhist monasteries. Sunrise Center, Dept. B, 1554 46th Ave., SF 94122. 681-8133.

Prometheus Growth Center, 401 Florence, Palo Alto. Weekly open psychodrama groups and weekend workshops. Fri. & Tues. 8:15 pm, $5. 328-6137.

TOGETHER AND FREE DISCUSSION GROUPS
A new discussion group. Together and Free, has recently been formed, focusing on communication between men and women within a social environment stressing support and honesty. The group is primarily a social gathering. Meets every Friday evening. 7:30 pm. Public: $2.50. Students: $2.
Topics for discussion:
April 16-"Assertiveness for Women and Men: Exploring personal strength and potential in a relationship." How do we begin to express our personal strength and potential and how do we begin to assert ourselves?
Lecture: "Spotting Problems in Relationships."
The California Club of California, 1750 Clay St. at Van Ness, SF, 94109. 563-3874.

DROP-IN GROUP
Counseling Therapy, Thursdays, 6-8 pm, 8 Charlton Court, off Union St., SF. Robert W. Cromey, Licensed Therapist, Director LifeWorks. Call 567-7766.

MEDITATION-BASED THERAPY
Weekly group. Ongoing. Gestalt, dreamwork, meditation, body awareness & more. $30/month. 849-4762.

OUTLAW WEEKEND REVIVAL
Join Original four "Outlaws" who launched popular Free-U weekends on how to find your own way outside the system. A chance to find out what's been happening to them — and to you. April 30-May 1 at rustic mountain camp, 2 hours north of SF. Car pools arranged. Call: Making Ways, 444-7411.

WOMEN
ALYSSUM/EAST
Women share your experience, strengths and needs with other women. On-going Drop-In Group. Feminist Perspective Facilitation, Bodywork. Workshops available, $3. Thursdays, 4:30/7:30, 1710 Franklin, Oakland near 19th St. BART.
421-3128

MOVE CLOSE

In the flow of the universal energy dance there lies a place inside each of us that offers bliss/harmony/peace/aliveness. We will use improvisational movement to grow and move together toward that place. Trust your spontaneity and creativity. It's all you ever need. Two hour groups combining movement with sharing discussion. No prior experience in dance necessary. Medi-Cal acceptable. Write or call for free brochure and info; San Francisco Dance-Movement Therapy Center, PO Box 15206, SF, CA 94115. 655-3590 (messages).

Gay Reality

T-A communication games to enhance your personal and business life. Gay and higher consciousness raising specialization. Realities, 931-3026.

BUILD Relationships

Are you unhappy, misunderstood or frustrated in your present relationships? Are you having difficulty finding the right person for you? Relationships are built not found. Start learning skills to be more confident, meet people, build trust and understanding, communicate openly and resolve disagreements and conflicts. Make happiness and intimacy come into your life.

Our workshops provide you safety, support and skilled leadership. Register now for one of the following regularly scheduled workshops/groups:

Drop-in Seminar — May 2
Making Relationships Work — May 8
Communicating About Sexuality — April 24-25
Women's Sexual Enhancement Programs
Men's Sexual Awareness Groups
Couple's Sexual Enhancement Programs

RESOURCE CENTER
FOR HUMAN RELATIONS
6201 Harwood Ave., Oakland 94618
For further information, phone
653-8901
between 9 am and 4 pm, M-F

HOME FURNISHINGS

RUGS, unclaimed, 9 x 12, $9.95 and up. Supreme Rug Cleaners, 2931 Geary Blvd. 752-9300.

Tired of looking for second-hand furniture? NATURAL WOOD UNFINISHED FURNITURE might be the answer. Berkeley Woodcraft, 1814 San Pablo Ave., 848-0818.

BEAUTIFUL FOLDING BEDS
Folds into couch, chair, cushion. Also Futon mats, Zafus, extra warm comforters. Comfortable compact furniture, folding and box wood frames.
THE GOLDEN NAGAS
3103 Geary 752-7693

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All brands & sizes. Factory guaranteed.
NEVER UNDERSOLD
525-6088

Cash! Immediate cash paid for household and office furniture. 564-0493, Larry.

Desks! Wooden office and oak desks. $65-$95. Also steno chairs. $15-$20. 564-0493.

WATERBED $1,000
Elegant king size oak 4 poster w/heater, drapes & mirrors. Call Bob, 824-2104.

House sale: Must sell dining table, chairs, color TV, blond birch cart, Aalto laminated birch occasional chair, blond oak desk set, beds, etc. Open April 15-17, or phone for appt., 585-2553.

ORIENTAL RUGS
50% off. Handmade, 100% wool, from Pakistan. Bokharas, Kashans, Caucasians. Call Syed, 376-7765.

INSTRUCTION

Gymnastics studio - classes for all. Beginning classes forming now. Fully equipped. Call 752-9814.

STAINED GLASS CLASSES
8 Sessions $45 Phone Rachel
776-2211 or 332-9100

HATHA/RAJA YOGA CLASSES
Daily classes in Hatha Yoga. Special Beginnner and Intermediate courses. Meditation courses also. Teachers personally trained by Swami Vishnu-Devananda. Vrindavan Yoga Farm, Grass Valley, Ca. available for retreats. International Sivananda Yoga Community, 1385 7th Ave., SF, 564-2497.

MEMORY WORKSHOP
Remember names, numbers and things accurately and quickly 6:30-10, April 14 or 22. $25 including supper. Workshops for Innovative Teaching, 191 Edgewood Ave., SF 94117. Joan Minninger, Ph.D., Special Field Member ITAA. 665-4932.

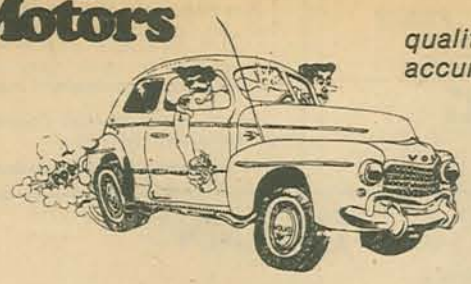
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A new Japanese art of "Moving Meditation." 1943 Hayes St., SF. Telephone: 751-5449.

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TOLL FREE S.F. PHONE NUMBERS:
441-1600/PR1-1000

T'AI CHI CH'UAN
I teach the positions, in sequence and in flow with care, privately. Peter, 824-7882.

Tutoring-Mathematics, Physics, Esten Buck (MA). 2542 Hilgard, Berk., 1st floor, rear. TH8-3346. Phone hours: 7-7:30 pm. Rates reasonable.

JAPANESE LANGUAGE
Small groups. Various locations. All levels. Special attention to individual objectives. Japanese Language Workshop. 397-0843.

ST. PETERSBURG GYMNASTICS CLUB
Quality coaching for girls, boys and women of all ages. Beginners, intermediate, and advanced students are welcome. Free tryout class. 2901 Clement Street, corner of 30th Avenue. 668-4000.

BERKELEY SCHOOL OF MASSAGE
CO-AUTHORS of the best-selling book, The Art of Sensual Massage. Be a certified massage practitioner within 2 months. Coeducational classes. Certificates awarded students are approved by the Superintendent of Public Instruction.

841-2650

FRANCE 1976
Workshops April 10 & 17. Sociology, Tourism, etc. by native teacher. Qualified & experienced. 776-6145.

T'AI CHI CH'UAN
INNER RESEARCH INSTITUTE
New classes starting April 27, Tuesdays & Thursdays, 6-7 pm. Call or write: 621-2681. 1135 Mission St., SF 94103.

CREATE AN APPLE DOLL
4 classes, $12. Call Vicki Martinez, 665-0873.

HYPNOSIS/SELF-HYPNOSIS
Individual sessions, classes beginning April 6. Duval School of Hypnois, 2319 Harrison, Oakland, 832-2234.

LAYOUT & GRAPHICS
classes: learn to design leaflets, posters, newsletters. Berkeley. 843-6728/444-7411 box 11.

MODERN LANGUAGE WORKSHOP
GERMAN * FRENCH * SPANISH
Also English for foreigners. All levels; conversation & grammar. Experienced teachers — private lessons. SF (415) 282-2992.

HOLOGRAPHY
LEARN 3D LASER PHOTOGRAPHY
Classes in Holography. No prerequisites. All equipment provided. Holografix. 658-3200.

HATHA YOGA CLASSES
At first Unitarian Church, The Yoga Center and privately. Experienced, well educated teacher. Shana, 566-4100.

BEGINNING DRAWING WORKSHOP
For those who say they
"can't draw a straight line"
4 Tuesdays, 10:30 am-12:30 pm; or 1-3 pm; or 7:30-9:30 pm. Begins May 4.
Continuing beginners/intermediates: 4 Thursdays, 7:30-9:30 pm. Begins May 6.
$25. Materials extra. Van Ness at Lombard, SF. 928-5852. Sandra Slone, Studied art in Italy & Paris. Exhibiting in Chicago & SF galleries. Former Heliotrope teacher.

MASSAGE WORKSHOP
Nurturing Integrative Massage. Santa Cruz Mountains. Sauna. Room and board included. April 23-25. Sheila Johnson, 383-2140. Non-sexual.

BUILDING DE-MYSTIFIED
No experience? Learn how to use tools, get materials, design for your needs and put structures together by working on projects covering different phases of carpentry. Between classes relax in hot baths at Orr Springs, a beautiful retreat in Mendocino County. Sessions starting May 22-6 days each. $85 tuition, lodging. Contact Lee Mothes, Star Route 1, Box 7, Ukiah, CA 95482 (707) 662-6277.

INSTRUCTION IN PSYCHIC CARD READING
Private or group lessons - on request, private readings. 12 years experience. Dale, 836-1482.

INSTRUCTION DANCE

MARTHA GRAHAM TECHNIQUE
New modern dance class for beginners. Starts April 20 at Newdance Workshop, 6371 Telegraph. 843-3973.

LEARN TO DANCE
MAKE NEW FRIENDS
Discotheque or Ballroom. Group or private lessons. Ruvano Studio, 465 Geary St., 4th floor. 474-5660.

COOL SENSUOUS JAZZ DANCE
The soft, yet controlled physical expression of your self. To feel yourself in movement is joy. Stuart Heller, 431-1905.

STUDY TAP DANCE
New beginners class. Starts April 21 at Newdance Workshop, 6371 Telegraph in Berkeley-Oakland. 843-3973.

THE LUSTGARTEN TECHNIQUE
BODY CONDITIONING AND DISCO DANCING
Classes by Karen Lustgarten, Chronicle Exercise Columnist and the Bay Area Discotheque Consultant. Tone/condition unused muscles, or learn the newest Disco dances. 285-1138.

RELAXATION — therapeutic exercise, creative, movement given by Luanna Reid, MA Dance Therapy. Under the auspices of The Howard Institute. 839-9825.

INSTRUCTION MUSIC

LEARN TO FEEL
Comfortable on the keyboard. Instruction in all modern piano styles, improvisation, theory. All levels, ages. Rick Zimmerman, 285-5251, 282-6548.

PIANO & THEORY
Specializing in beginners. Intermediate level also. All ages. 10 yrs. experience. SF Conservatory graduate. Reasonable rates. 567-8036 (SF), 494-3295 (Palo Alto).

STUDIO MUSICIANSHIP
Now offering 8 week course teaching all basic elements needed to become a qualified studio musician. Call for information & audition. Blue Bear Studios, 915 Howard St., SF 94103. (415) 543-2125.

LET YOUR FINGERS DO THE PICKING!
Very experienced instructor will teach guitar, mandolin, banjo, autoharp, ukelele, etc. What do you want to play? 626-8097, late afternoons. Ask for Tom.

FUNK U.
If your musical questions are augmenting, while your knowledge seems diminished, try Blue Bear Waltzes. Rock, Jazz, Blues, Country, Funk. Lessons, theory, workshops. New semester soon. Call 334-5702. Blue Bear Waltzes, 2403 Ocean Ave., SF.

BALKAN MUSIC CLASSES/LESSONS
David Skuse (Ardeleana, Macedonian Band) offering ensemble and private instruction. 527-5190.

FLUTE FOR BEGINNERS
Being offered by student of Merrill Jordan. $6/per lesson. Larry, 665-5721.

PIANO INSTRUCTION
Pianist and composer, experienced performer, graduate of U.C., will teach beginning and intermediate piano students. Emphasis on conservatory-type technical training combined with true freedom of expression. Dean Thomas, 845-1369 evenings.

SING
Strengthen head and chest registers. Purify vowels. Hour and half hour lessons.
Frank SF, 661-8998

PIANO LESSONS/THEORY
Beginning — Advanced. Instructor has B.M., M.F.A. degrees; taught at University at Iowa. Reasonable rates. 552-2944.

Lessons given in guitar, mandolin, accordion, piano, organ & music theory. 346-3583 evenings.

PIANO'S THE RICHEST
Root towards understanding harmony. Explore classical, blues, and non-sectarian idioms, all levels. Experienced teacher. Danny, 824-7882.

GET FOLKED!
BANJO, GUITAR, DULCIMER, MANDOLIN
Classes for adult beginners. SF School of Folk Music, 3241 Scott. 931-6116.

FIDDLE WORKSHOPS
Taught by Linda Keen
433-5034

Musicianship class — any instrument. Ear, rhythm, theory, improvisation. Beginners, intermediates. David Widelock, 648-2962 or 397-4640.

LIFESTYLES

BEYOND SWINGING
We are an encounter-type group of committed or slightly committed couples dealing with the joys & complications of open relating. Every Thursday 7:30-10 pm, 626 Colby, SF. 239-7095. No singles please.

Open Circles

LIVING, LOVING, LEARNING
Non-monogamous? Cooperative? Living together? Communal? The Harrad Community is looking for people looking for people in alternative lifestyles. Introductory meetings: San Francisco, first Friday each month, Unitarian Church, Geary at Franklin, 7:30 pm. Berkeley, second Sunday each month, 1606 Bonita at Cedar, 7:30 pm. Walnut Creek, third Friday each month. Co-op Shopping Center, 1510 Geary Rd. at Treat Blvd., 7:30 pm. (415) 658-6353

FRIENDS ANONYMOUS
Acquaintance Adventures
"All" interests. 285-5557

FAMILY SYNERGY
General Meeting
Has the nuclear family gone fission? Family Synergy sponsors a forum on establishing honest, open, marriage, and family relationships. Friday, April 23, 7:30 pm. Unitarian Church, Franklin/Geary, SF. Donation $2.

NUDE BEACHES
IN CALIFORNIA & VANCOUVER, B.C.
ALL MAPS/INFO — $1.50:
BEACHES, 625-G Post, SF, CA 94109. Phone 864-3563.

COUPLES
Couples' get-acquainted evening. For details write Couples, 50 Whitney, SF 94131.

GAY ★ DISTINGAY ★ DATING
Discerning introductions
777-1045
Readers: Distingay's phone number was printed wrong in previous issues. Be assured, 777-1045 is the correct number. SFBG

LOST & FOUND
When last seen my glasses were wearing small black wire rims and no case. That was April 2nd around 16th and Mission Streets. Glasses — come home, or call me at 824-7660. I won't ask any questions. Pat.

METAPHYSICAL
ASTROLOGY AND TAROT
Know yourself through these channels for personal growth, awareness and enlightenment. Readings and Classes.
CLAIRE LE NORMAND
332-5039

Palm Reader
Past, present and future. Advice on all problems. Help in Love, Business, Health. Licensed. Don't compare me with any San Francisco readers. Madam Rachel, in Santa Rosa.
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ASTROLOGICAL COUNSELING
Your chart, with progressions and transits, applied to life situations (compatibility, vocation, etc.). In-depth session with experienced, professional, Astro-phone-trained counselor Sylvia Moon Mollick, 863-5178.

TRUTH OF PSYCHIC POWER
Healing Energy; Seminars, Clairvoyant Channel Guidance, Reincarnation Consultation. Appt. 261-8834/444-7411 ext. 6
The Psychic Society, Box 5093, Oakland 94605.

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Surplus Laboratory Chemicals. Huge Stock. Lacquer Thinner. Mylar Plastic. Blank Circuit Boards. Half Price. 893-8257.

Juicers. All New Used Rentals Trades Headstands (Porta Yoga) Distillers Dehydrators Hal Stewart 835-4279

Custom-fit shoes at 1/3 custom-fit prices. Guaranteed fit. Call People's Shoes, 665-8678 Today.

Hot Tub: Excellent Condition, six feet high-6.5 feet wide. Contact Otto Gramlow, 989-2846

MISCELLANEOUS WANTED
WE BUY HOUSEHOLD GOODS
Old furniture, dishes, rugs, silverware, drapes, linen, glassware, pictures, etc. Don & Michael, 285-9560.

"Discount Waterbeds" wants to trade our beds for Refrig., Air Compressor, Adding Machine, Hot Tub Waterheater, Hand Truck or Whatever. 525-6088.

MUSIC
NEED A GIG?
Or looking to put one together Call THE MUSICIAN'S SWITCHBOARD. Active contact and referral service. Information about rehearsal space, copyright information, lessons, and more. Call in San Francisco: 626-6853 Mon.-Fri. 10-6, Sat. 12-5.

Band rehearsal studio — storage available. $4/hr. Call Joe, 777-3377.

We buy used old guitars, banjos, mandolins. Martin & Gibson. The 5th String, 3249 Scott St., 921-8282.

Gemeinhardt flute. Model M2CS. Solid silver with gold plate. $300. Margaret, 1710 Vallejo, SF.

PHOTOS
Sensitive, effective publicity photos for bands, musicians, and other entertainers. Call John at 654-6773.

PIANO TUNING AND REPAIR
652-6789
Janice Macomber, Registered Craftsman, Piano Technicians Guild

Navarra steel string guitar. Excellent sound and condition — $200 asking — including case — 285-3622, Sharon.

LADY VOCALIST
Keyboard experience and 3 part harmony for mellow acoustic group. 821-4572, 752-2979.

The Saultman-Stewart Group
We sell and trade new and used albums. Paradise Records, 1768 Haight St., bet. Cole and Shrader. Why not stop in?

WANTED: Used cymbal stand, high hat stand to complete a trap set. Call Jennifer, evenings at 530-8513.

OUTDOORS
ROCK COD FISHING — FARRALONES
65' twin-screw "Fisherman." Berkeley Marina, 5 am daily. $17/person. Beginners welcome; accommodations for ladies. Rod, reel and tackle available. Reservations: 665-1442/849-2727.

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ARTHUR MEYER
Drama Coaching from Basics to Audition Preparation. Inquire ON BROADWAY Theatre 621-9848.

Baby you can drive my car. Yes I'm gonna be a star. Baby you can drive my car. And maybe

DEADLINE IS FRIDAY, 3:30 P.M.

Categories Alphabetized As Follows:

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Appliances	Rentals
Arts & Antiques	Rentals Wanted
Art Services	Rentals Shares
Auto Parts & Service	Rentals Shares Wanted
Automotive	Rentals Sublets
Boats & Sailing	Rentals Sublets Wanted
Books & Publications	Rides
Cheapos	Schools
Childcare	Special Notices
Clothing	Travel
Counseling	TV & Stereo
Employment	Unique Services
Employment Wanted	Vacations/Retreats
Entertainment/Billboard	Women
Food	
Garage Sale	
Groups	
Home Furnishings	
Instruction	HOME SERVICES
Instruction—Dance	
Instruction—Music	
Lifestyles	Carpentry
Lost & Found	Carpets & Floors
Men	Cleaning
Metaphysical	Design & Renovation
Misc. for Sale	Electrician
Misc. Wanted	Gardening
Music	General Home Services
Outdoors	Household Repair
Performing Arts	Locksmith
Personals	Moving/Hauling
Personals—Business	Painting
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In addition to basic word rate.

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		lower case	10
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		lower case	25
6 PT	15¢/word	upper case	30

SPACING CHARGE: (Centering, flush left, flush right) 35¢ per line. **One line per ad centered free.**
GUARDIAN BOXES: $1.25/month. Mail forwarded if we are provided with stamped, self-addressed envelope. We must have your name, address, phone number. Such information is kept strictly confidential. **Boxes are closed after 30 days.**
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MAIL GUARDIAN BOX RESPONSES TO 2700 19TH ST., SF, CA 94110.

Due to our legal liabilities, the Guardian will accept personal ads with Guardian boxes, P. O. boxes or mail service boxes ONLY. No phone numbers or private addresses will be published. Please see the coupon for price and box information. This policy applies ONLY to ads in the PERSONAL category.

Couples and individuals interested in raising a child who cannot continue to live with his parents are asked to call JACKIE, San Francisco's foster home recruitment organization for information at 752-4142.

TALK - Telephone Aid in Living with Kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800. Open 24 hours.

Quiet, humorous, good-looking w/m, 46, 6'0", changing careers in mid-life, seeks affectionate, intelligent, w/f, 35-45, in Berkeley area, for companionship. Interests: literature, politics, sex, music, esalen therapies. Guardian Box 10-27-G.

Creative man wishes to meet an attractive woman interested in building a relationship of equality and cooperation. Guardian Box 10-27-A.

W/M, 42, handsome, sincere, loving, 5'9", 165. Enjoy various outdoor activities. Social but not bar oriented. Looking for compatible females. This ad plus five ¢ is good for one cup of coffee. Don, Box 10-25-L, 2700 19th St., SF 94110.

ATTRACTIVE ADVENTUROUS romantic professor, 36. I'm looking for a woman who, like me, talks straight, instinctively seeks excitement, fun, and new experiences, and has her own interests. Preferably, these overlap with some of mine: for example, science fiction, Robert E. Howard, country rock, ancient history. Box 9333, Berkeley 94709.

W/M, 29, seeks financially independent SF girl of any ethnic persuasion, with obsessive interest in films. Michael, Box 720, 625 Post St., SF 94109.

Bi-gal seeks same for lasting friendship. No hassles, very down to earth. For a sincere friend, write P. O. Box 781, Corte Madera, Calif.

W/M 48, above average intelligence seeks relationship with w/f above average intelligence. 30 to 45 years old, SF only. PO Box 588, 625 Post St., SF, CA 94109.

Mrs. P. Great letter but you omitted your return address. Please write 537 Jones St., Box 4054, SF, CA 94102. Hopefully, leave a phone number too.

W/M, 35, good-looking, gentle, strong, college grad, self-employed seeks company with honest, pretty lady. I am into old-new films, acting, tai chi, psychology, jazz-rock and country living. Guardian Box 10-28-O.

Young scorpio gentleman looking for outgoing young lady to accompany me to Friday night swing/parties. PO Box 3401, San Rafael 94902

Attractive, lively, educated woman, 32, 5'5½" trim. Enjoys travel, good films, exploring interesting restaurants, theatre, sailing and baseball. Wishes to meet an attractive, confident man, 30-45. Guardian Box 10-28-K.

Are you a sensitive, affection female? I'm a handsome, 30's, college grad male, sensual, masculine, aware. Enjoy sharing inttimate times. Guardian Box 10-28-L.

Woman, chronologically in the middle of life, young looking & thinking wants/needs man for open relationship. He should be generally cultured, open-minded, humorous & like the outdoors. Age 35-50, but not too important, outlook & individuality counts. Guardian Box 10-28-J.

I am bi/male, 27, 6', 175, professional interested in trying a gay relationship with honest, sincere sensitive person. Write Tom, 1209 Sutter, Box #19, SF.

Woman, 32, looking for someone to share experiences, feelings, good times & bad. If you're a man, under 40, in touch with yourself & sensitive to others, & willing to take a chance — I'd like to hear from you. Box 781, El Cerrito 94530.

Would like to meet a woman to attend Chic Corea's concert with (or upcoming shows). I have excellent tickets. I'm 23, play jazz, Asian film star looks. Prefer tasteful dresser, regular American looks, sense of humor (age not important). Box 1156, Berkeley 94701.

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Soul weary of superficial sexual involvements, sensitive, warm, loving guy, 36, seeks genuine female still capable of strong feeling, intimacy, and commitment. He's tall, attractive, semi-affluent, somewhat alienated, a writer and man of ideas who works more on labors of love than of money and, being stubborn romantic finds himself therefore engaged in try-anything search: One, special, understanding, attractive woman for whom a total sell-out to the world of commerce and boredom is not ultimately necessary. Prefers someone under 34, well shaped (38-27-40 would be nice) who loves nature, children, and outdoor adventure. Reply Guardian Box 10-28-D.

Young man, idealist, soft-spoken, previously married would like to meet gentle lady with strong independent interests. P. O. Box 242, Point Richmond, CA 94807.

Are you female (preferably lesbian) difinitive, industrious, philosophical and witty? A bunch of us should get together this summer and share ourselves. Rita, Guardian Box 10-28-A.

W/M, 33, successful businessman, happily married, seeks interesting woman to share occasional evenings at musical/theatrical performances, during-the-day non-business trips. No time for phoniness, hangups. Should be sincere, independent, mature and open-minded. Guardian Box 10-28-B.

My name is James Lockett. I'm a young black man of 29 years: a lonely, but positive Sagitarian. I'm 6'11", 175 lbs. & would like to meet a mature, liberated woman. James Lockett, Box B-65477, Tamal, CA 94964.

Curtis L. Johnson: 29 yrs. of age, 6', 155 lbs., black hair, med. brown eyes & complexion. I am a very good natured Scorpio with a sense of humor. Very opened minded with something to offer at any level. I'm considered handsome & loveable. I wish to correspond with a female of any race, creed or color. P. O. Box B-35855, Tamal, CA 94964.

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Anyone knowing the whereabouts of my cousin Andre Francois Villon — please have him contact me at the Guardian. When he lived in France, he used to freelance for LeMonde. Carma.

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Happy Birthday, Madelonie & Barbara Jew. Love, Sister, GA, Les & Larry — Yahoo!

Dekay has lost her hat. If found, please return to Box 3A, Guardian Classifieds, 2700 19th St., SF, CA 94110.

Happy Birthday, Jack Casady. Love, Evelyn Fox. Reply Guardian Box 10-28-P.

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FRIDAY TO FRIDAY

by Nancy Dunn
Deadline is Wednesday, noon, one week before publication.
★ indicates free admission.



Japanese music, flower arranging, food and other demonstrations of Japanese culture fill the days of the Cherry Blossom Festival, April 15-18 and 22-25, at Japan Center, SF. For more info call 346-3242 or 922-6776.

FRIDAY 16TH

BOOGIE WOOGIE piano, harmonica and antics by Bernie Burns. Tonight, 9 pm, at the Blue Dolphin, 3819 17th St./Sanchez, SF, $1.50 donation.

"SPAGHETTI JAM," an improvisational theater jam session with a floating cast of members of local improv groups. Tonight, members of the Wing, the Kinetic Theater, Improvisation, Inc. and others. At 10:30 pm, Old Spaghetti Factory, 478 Green, SF, 421-0221, free tonight; $2 on succeeding Fridays.

AMEN TO GOSPEL MUSIC: Shirley Caesar and the Caesar Singers, Inez Andrew, the Rev. Isaac Douglas and Edwin Hawkins with the "Oh Happy Day" Choir featuring Dorothy Morrison present 200 Years of Gospel Music. Tonight at 7:30 and 11 pm, tomorrow night at 8 and 11:30 pm and Sun., 4/11 at 6:30 and 9:30 pm. At the Circle Star Theatre, 1717 Industrial Road, San Carlos, TELETIX, Macy's, Ticketron, $6.50-$5.50.

"THE COMMITTEE," a feature film on the SF Comedy team that was famous for its spontaneous sociopolitical satirical bits. At 7:30 and 10:30 pm, at the Rialto II, 841 Gilman, Berk., 526-6669, $2. Call to confirm.

CLASSICAL GUITAR and flamenco, performed by Leo Collignon: Fri., 5-8 pm and Sun., 3-8 pm. At the Ghirardelli Cellar, in Ghirardelli Square, Polk/Beach, SF, 776-5021, no cover or minimum.

CHARLIE BYRD, Herb Ellis and Barney Kessel play jazz guitar, solo and together. Tonight, 8:30 and 11:30 pm, Great American Music Hall, 859 O'Farrell, SF, 885-0750, $6.

CHERRY BLOSSOM FESTIVAL: The ninth annual celebration of spring, Japanese-style, with performances and demonstrations of Japanese arts, 4/16-18 and 22-25. Exhibits of bonsai and calligraphy, demonstrations of martial arts, flower arranging and origami, performances of Japanese music and dance. The festival finishes with a parade, 4/25, 1 pm. For a complete schedule of events, write or call the Cherry Blossom Festival, Japan Center, 1730 Geary Blvd., SF, 346-3242 or 922-6776. Most events free to the public.

"THE DOUBLE DAY," a documentary film about working women in Latin America, presents the women's double duty of homemaker and wage earner through filmed interviews. Plus a short animated film from Uruguary, ***In the Jungle There Is Lots to Do.*** At 7 and 9 pm, Richardson Hall, UC Extension, 55 Laguna nr. Market, SF, $2 to benefit SF Non-Intervention in Chile.

DONOVAN sings his brand of folk/rock, tonight thru Sun., 4/18. At 9 and 11:30 pm, at the Boarding House, 960 Bush, SF, 441-4333 or dial TELETIX. A limited number of tickets will go on sale at the door at 6 pm the night of the performance, limited to two tickets per person. $5.

FORTUNE COOKIE contest: For the sixth year, the Pacific Association of the Arts and other groups sponsor a contest for short poems (two to four lines) that would be appropriate for a fortune, on the theme "Our Heritage: From Roots to Flowering." Deadline for entries is midnight, 4/24. Send entries to Jim Husler, 2442 Funston Ave., SF, 94116. Cash prizes from $25 to $10, plus gifts. Entry fee $1 for three verses for adults, $2 for unlimited number. Free for children.

SATURDAY 17TH

DANIEL BERRIGAN, most recently jailed for participating in a symbolic gravedigging on the White House Lawn, speaks on "The Violent Bicentennial and the Non-Violent Millenium." Tonight, 8 pm, Newman Hall, 2700 Dwight, Berk., 848-7812, call for admission price.

BERKELEY TENANTS' UNION benefit dance features Berkeley reggae band the Shakers, feminist singer Gwen Avery and Duppy Disco. Tonight, from 9 pm, Ashkenaz, 1317 San Pablo, Berk., $2 at the door.

"ANTHONY AND CLEOPATRA," "Sonata for Piano" and other compositions by Samuel Barber, performed by soprano Gloria Grosso and pianist Charles Lee. At 8:30 pm, 1750 Arch Street, Berk., 841-0232 or dial TELETIX, $3/$2.50 students/$2 srs.

ARTEMIS School of Self Defense for Women celebrates its new studio with a benefit party to replace equipment that was stolen recently from the new locale. Tonight at 7 pm, 660 York/19th St., SF, 824-3189 or 642-6564, bring food, drink or $2.

DANCE SPECTRUM presents new dance pieces and works from the repertory, including Jean Mathis's ***Burning Oranges,*** Delfino Larrosa's new work to Massenet's ***Le Cid*** and a new work by Carlos Carvajal. Tonight at 8:30 pm, 3221 Mission/22nd St., SF, 824-5044, $4. (Also Fri., 4/16.)

CHARLIE CHAPLIN plays double roles as Adenoid Hynkel (a lampoon of Hitler) and a mild-mannered Jewish barber who is mistaken for Hynkel, in "The Great Dictator." At 8 pm, Olney Hall, College of Marin, Kentfield, 454-0877, $2.

CENSORED SCENES from ***King Kong,*** Lon Chaney in ***The Phantom of the Opera*** and sci-fi thriller ***The Flying House*** make an evening of films almost guaranteed to produce nightmares. At 8:30 and 11 pm, at the United State Cafe, 1538 Haight, SF, 626-4143, $1.50 at the door.

STAN BRAKHAGE brings his newest film, ***Sincerity Reel #1,*** and earlier work to the Canyon Cinematheque. 8:30 pm, SF Art Institute, 800 Chestnut, SF, 332-1514, $1.75, free coffee. (Brakhage also presents his sound and hand-painted films, Mon., 4/19, 7:30 pm, at the Pacific Film Archive, Bancroft/College, Berk.)

SUNDAY 18TH

BUSTER KEATON and a vintage 1860 train star in ***The General,*** the story of a Confederate train engineer who goes to great lengths to chase down the Union soldiers who have stolen his train. At 2 pm, SF Museum of Modern Art, Van Ness/McAllister, SF, 863-8800, $1/75¢ srs., members and under 16.

CLAP YOUR HANDS and stomp your feet this afternoon at a gospel concert with Mrs. Verlin Sandles, lead soloists in Jon Hendrick's Evolution of the Blues. Pianist/organist Melvin Seals, baritone Lyle Richardson, tenor Steve Vario and Gene Viale join Sandles. Veterans Aud., Van Ness/McAllister, SF, TELETIX, Ticketron and other agencies. $6/$5 advance.

MONDAY 19TH

CB RADIO freaks and country western music fans alike have taken to C. W. McCall's hit "Convoy." Tonight McCall sings his novelty hit and other C&W tunes. At 7:15 pm, San Jose Center for the Performing Arts, 255 Almaden, San Jose, TELETIX, $7.50-$6.50.

COUNTRY LIVING SKILLS for Urban Dwellers, a class in self-sufficiency, offers basic survival skills such as how to use hand tools, dry fruits and vegetables, construct a simple dwelling, and build a wind power generator. The class begins tonight and continues Mon. and Wed., 6:30-9:30 pm, thru 5/26. At the Pacific Heights Community College Center, 31 Gough, SF, 863-0826, free.

"GOD'S GOT NO BEARD," a play by Robert Eisele, the author of ***Animals Are Passing from Our Lives*** in ACT's Plays in Progress series. With actors from the Julian Theater. Tonight, 7 pm, Lurie Room, Main Library, Civic Center, SF. Plus tomorrow night, 6:30 pm, Anza Branch, 550 37th Ave., SF. Both free.

COMMUNITY DROP-IN center for problem solving with radical psychiatry facilitators meets every Mon., 5:30-7:30 pm. At Intersection, 756 Union, SF, 397-6061, free.

COLLECTING UNEMPLOYMENT, a workshop on your legal rights to help make the most of being unemployed. Sponsored by the Pro Per Collective. 4-5:30 pm, South Berkeley Library, Russell/Grove, Berk., 849-4512, free.

TUESDAY 20TH

POWERFUL PAINTINGS by Leon Golub, selected by the artist from his work of the last decade, continue on exhibit thru 5/9. Including work from ***The Assassins*** and ***The Mercenaries*** series. 10 am-4 pm daily, at the SF Art Institute Emanuel Walter Gallery, 800 Chestnut, SF, 771-7020, free.

PEOPLE'S LAW SCHOOL presents another in its series of classes on demystifying the legal system. Tonight, a session on the basics of the court system and criminal and civil procedure. 8-10 pm, St. John's Lutheran Church, 3126 22nd St., SF, 285-5069, donation. Childcare provided.

"BATTLE OF ALGIERS," Gillo Pontecorvo's film case study of modern colonial revolution, part of Celia Lighthill's contemporary film history class. Lecture at 7 pm, film begins at about 8 pm; unless you arrive in time for the beginning of the lecture, wait outside until the break between lecture and film. Room V115, City College, Ocean/Phelan, SF, free.

WEDNESDAY 21ST

TOWN MEETING: Neighbors and Neighborhoods, a panel discussion focuses on the impact of urban redevelopment on neighborhood life and growth. Sponsored by the Western Addition Project Area Committee (WAPAC). At 7:30 pm, California College of Podiatric Medicine, 1768 Eddy St., SF, free.

THE WINE COUNTRY of California comes to the city through Jim Bisignano's luminous acrylic paintings. Thru 5/15, 9:30 am-5:15 pm, Tues.-Sat., at Maxwell Galleries, 551 Sutter, SF, 421-5193, free.

ED DORN reads his own poetry, tonight at 8 pm. 145 Dwinelle Hall, UC Berk., 642-2561, free.

THURSDAY 22ND

"IKIRU," Akira Kurosawa's 1952 film, centers on a bureaucrat who learns he is dying of an incurable cancer and spends the last months of his life creating a children's playground in a poor section of the city. Part of the CAL Films Kurosawa retrospective that continues thru 6/10. Tonight at 7 and 9:30 pm, 155 Dwinelle Hall, UC Berk., 642-2561, $1.50, only at the door, one hour before performance.

Y NOT take advantage of free classes in pool, gymnasium and dance activities at the YWCA. Today only, as part of the YWCA week. 10:15 am-9:30 pm, 620 Sutter, SF, 775-6500, free. Bring your own swimsuit and bathing cap or comfortable clothes for gym.

ALL THUMBS when it comes to fixing simple problems in the home? Get help and advice at the home repair class, every Thurs., 7 pm. At the Sunset Education Center, A. P. Giannni Jr. High, 38th Ave./Ortega, SF. 664-5564, free.

FRIDAY 23RD

"MEAN STREETS," Martin Scorcese's film about up-and-coming young gangsters. Today at 4 and 7:30 pm, Barbary Coast Room, Student Union Bldg., SF State, 19th Ave./Holloway, SF, 469-2442, $1.

CHICK COREA and Return to Forever go through their musical changes tonight. At 8 pm, Berkeley Community Theater, Allston/Grove, Berk., $6.50-$4.50, dial TELETIX.

"WI'IGITA," a ceremonial opera based on the harvest celebration of the Pima and Papago Indians, will be staged by the Port Costa Players. Music, composed by Janice Giteck, incorporates traditional chanting and percussion techniques and contemporary tribal "chicken-scratch" music. Tonight and tomorrow night, 8 pm, Gallery A, University Art Museum, Bancroft/College, Berk., 642-2561, $3.50/$2 students.

REGROUPING: Blues guitarist Mike Bloomfield plays with yet another new group of musicians in the New Mike Bloomfield Electric Blues Band, tonight and tomorrow night, 9:30 pm, at the Savoy, 1438 Grant, 391-2821, $3.

WHAT MAKES SALLY RUN? A half-hour television program about sex discrimination in sports. At 6:30 pm, on KQED Open Studio, channel 9, 864-2000.



PHOTO BY INGRID BREDENBERG

A photograph by Ingrid Bredenberg from her exhibit, "Life Forms." April 10-May 7, Books Plus, 3910 24th St., SF.

More events inside
For complete Bay Area theater and movie listings (first runs, foreign films and revivals), clubs, music, dance, radio highlights and gay events see pages 18-22.